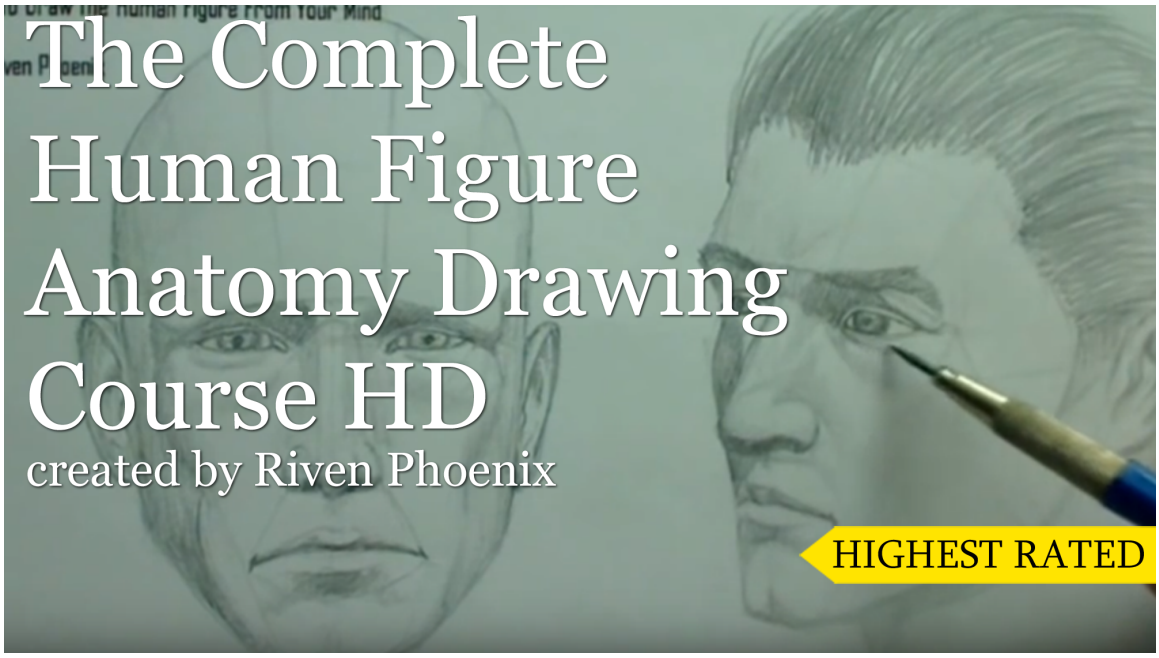

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 151 - The Muscles of the Arm - Part 13

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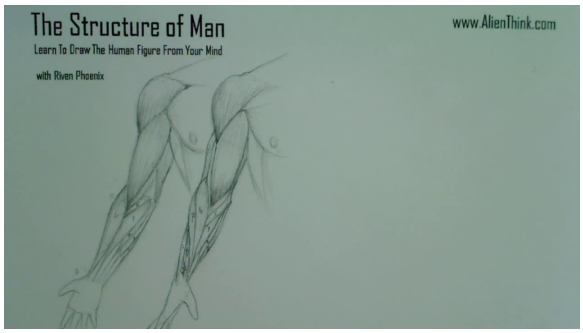
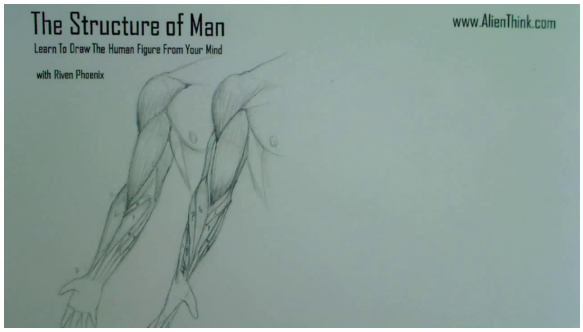
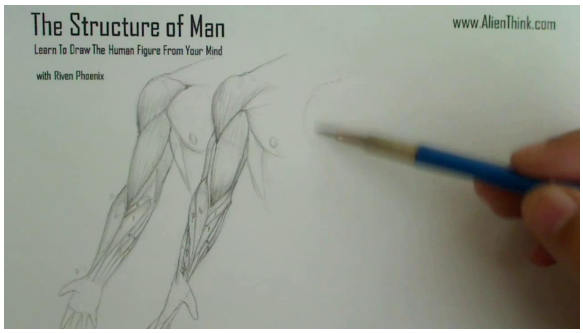
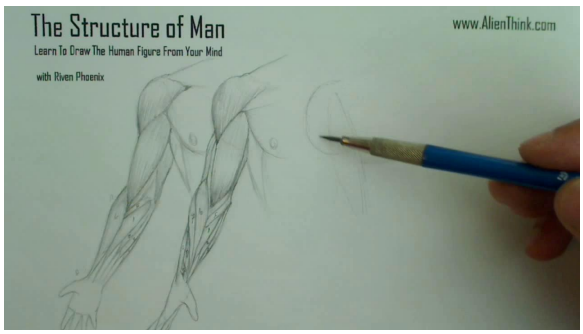
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man learn to draw the human figure from your mind training course.
2		Okay, so now we're just going to wrap this up and just understand two more areas in thinking about the arm.
3		So here I'm just going to do the same thing here. I'm just going to put this as an idea out that okay, that this is really it's going to be the the the front of the chest cavity coming down this way.
4		And then here I'm just going to draw out a say this here will say that okay.

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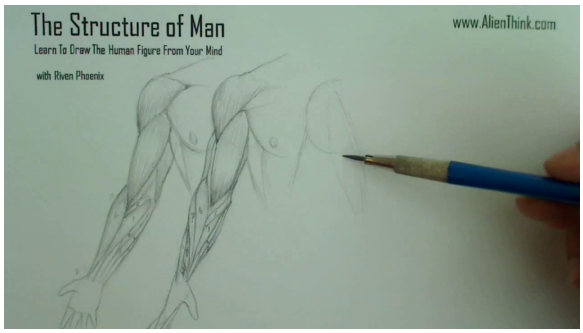
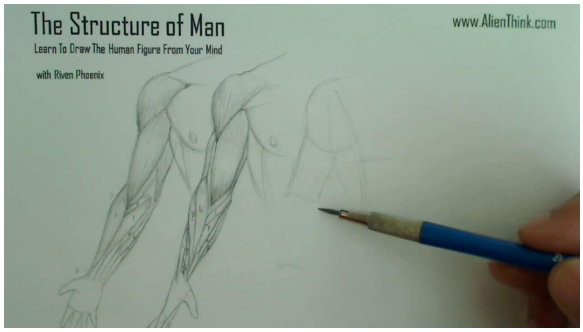
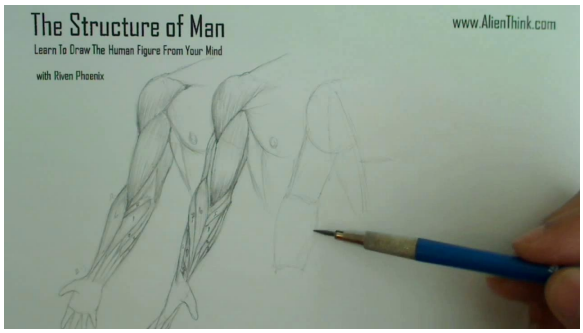
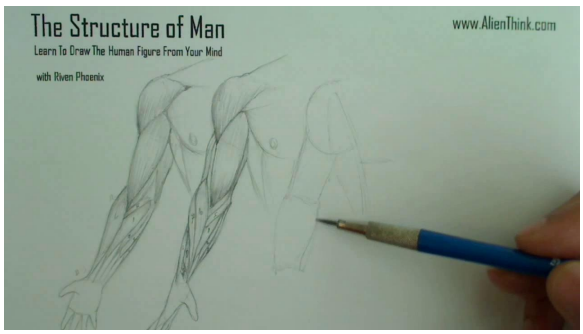
5		Well, for this hand or arm, what we want to do is actually bring this guy a little bit closer to a see over here.
6		Just bringing him up more, so meaning that it's going to be kind of like this and and what we'll do also is now begin to understand.
7		Okay, well, look, look at how this curve is coming because now you can see that okay, funny bone.
8		I'm going to get three and four then because of the way the the the the muscles are it's going to form this ideal here, right.

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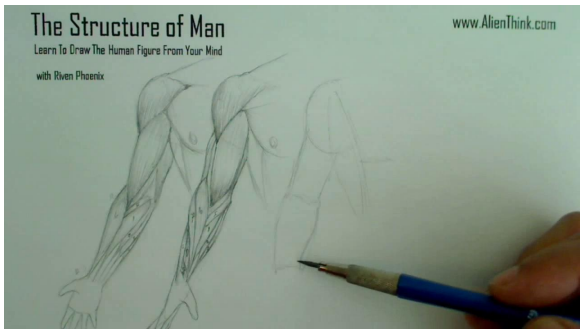
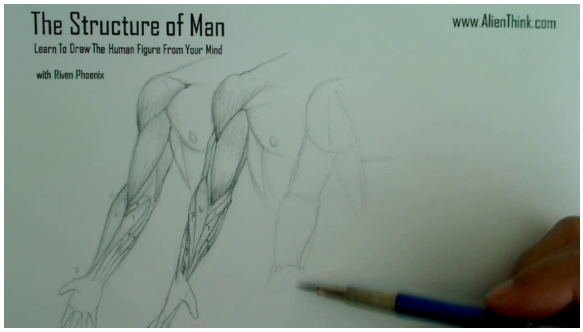
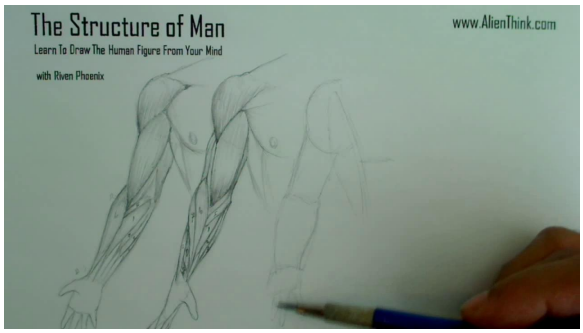
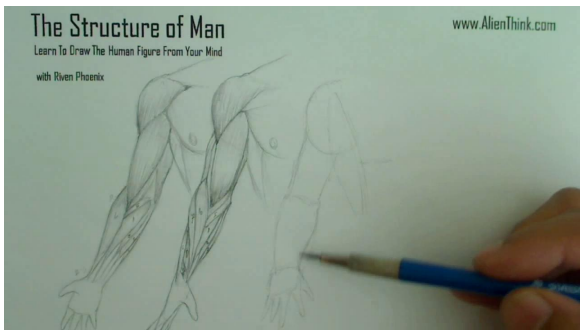
9		So these are like ideas that will start to see him just going to say that okay.
10		Well, what I want to do with this one is just just let me bring the fingers out just like this. No big deal, right.
11		I can just simply put them out like this saying that this is where the how the hand is going to be and say that okay for for the hand.
12		I'm just going to do it this way right very quick to understand because we got the mind used to the concept of drawing out the hands like this.

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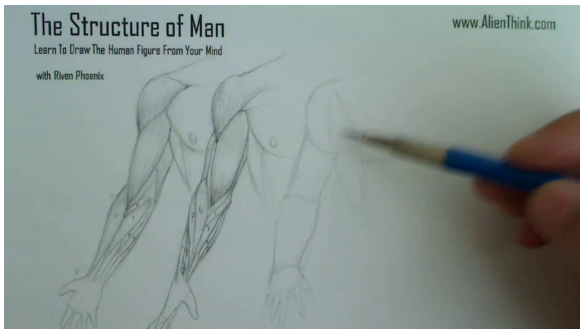
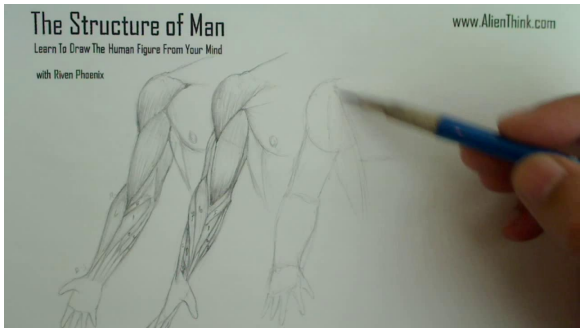
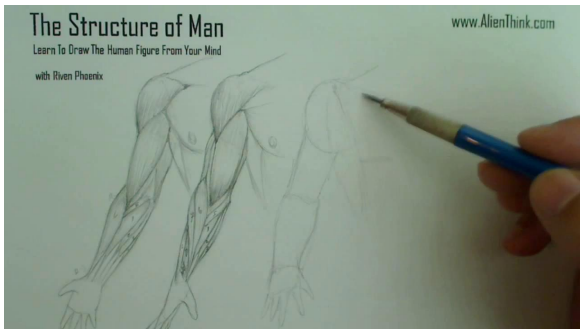
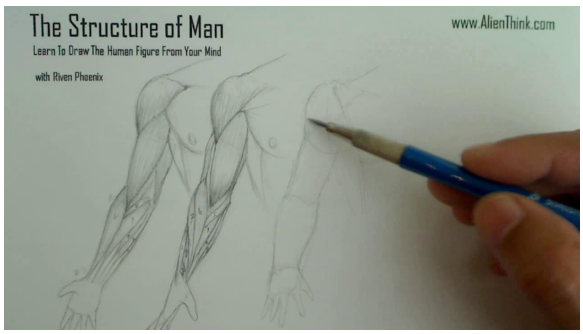
13		Okay, so what's going to happen over here is that okay.
14		We'll say that well, let's just do the same thing that this is going to be the the the clavicle over here and then over here.
15		We're just going to basically say that okay.
16		Well, what I want is that this again is going to be the same idea that I know that the the the the the the the peg muscles are going to be coming down this way and they're going to go go down over here, right.

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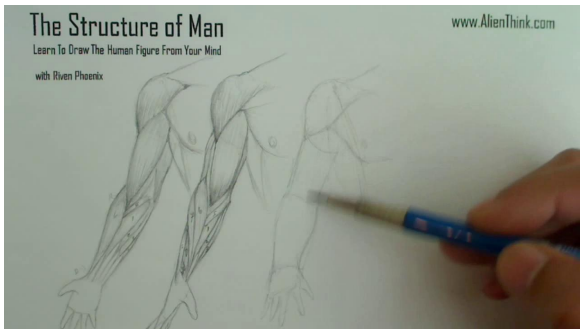
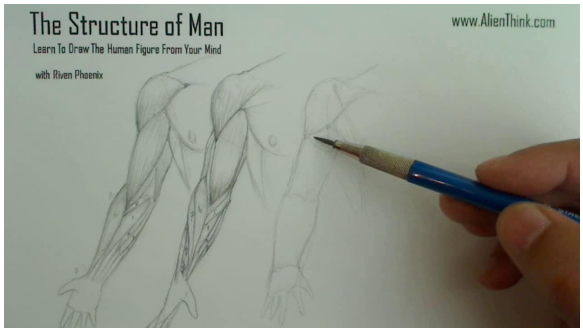
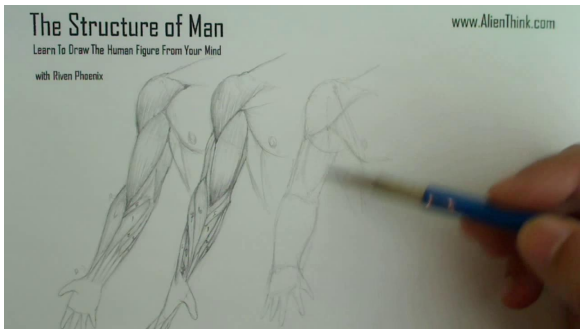
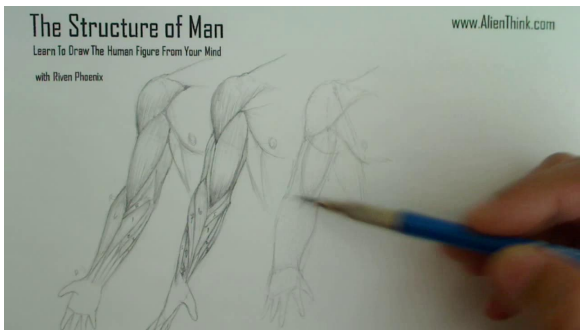
17		So over here we just have to think about the bicycle. Okay.
18		How do I want this bicycle? Well, I wanted exactly the way I had it over here pretty much, right.
19		But look, it's going to get a little shorter right because it's going to start to get a little compressed in the way it's being put on and over here.
20		Look how fast we're going to be able to do this as soon as we get the bicep here, right.

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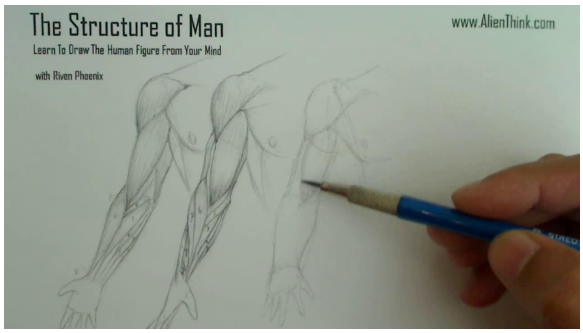
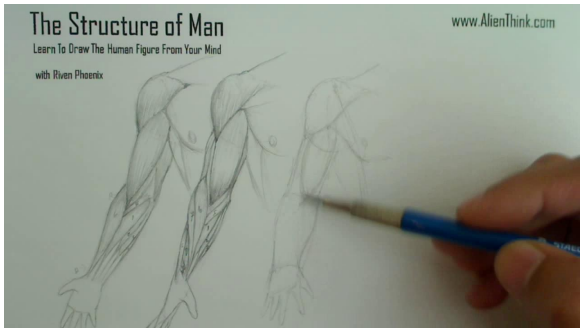
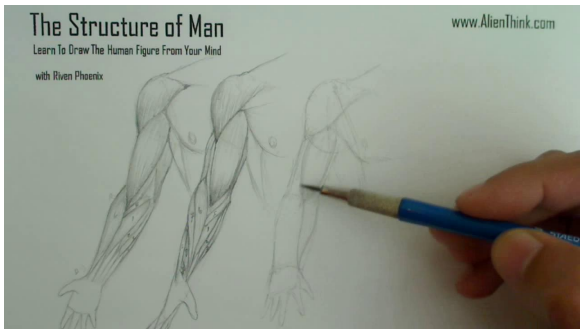
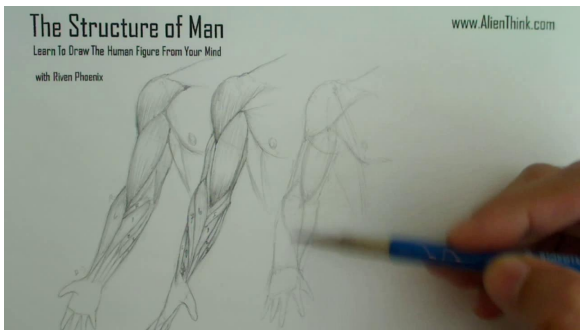
21		What's going to happen is the pencil.
22		Our mind is just going to say okay, do it this way. Just go down here.
23		Then over here, we already know that this is just going to be the muscle over here, right.
24		We know that this is going to be six and seven, right.

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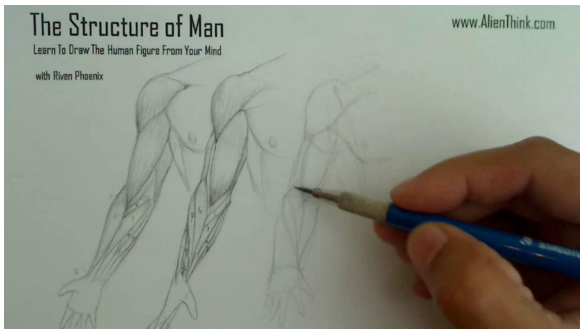
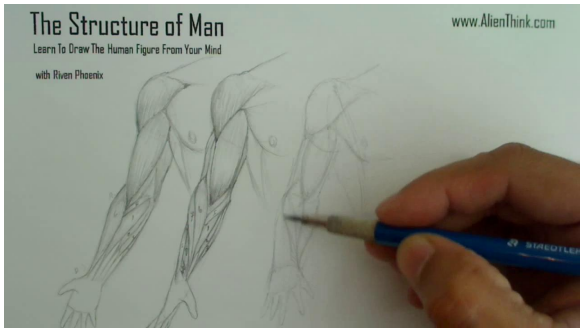
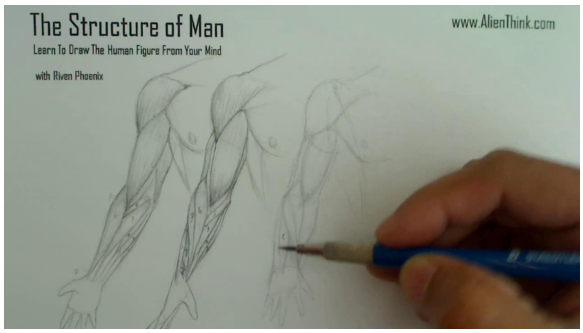
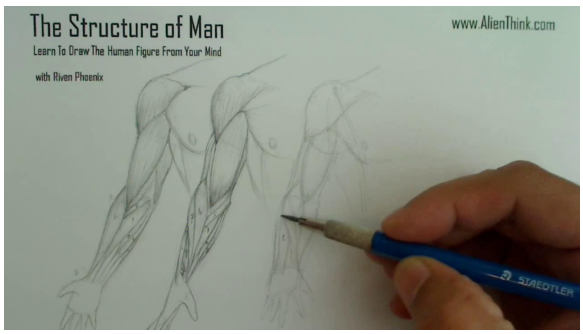
25		Look, six and seven, D, E and F, right.
26		Then we know that over here, right, it's coming out. I'm going to get and see you over here, right. This is this is C.
27		And then we're going to get over here, B, right. B wants to go over there.
28		And then, of course, you won't see A, but you can begin to understand how these lines are now starting to come.

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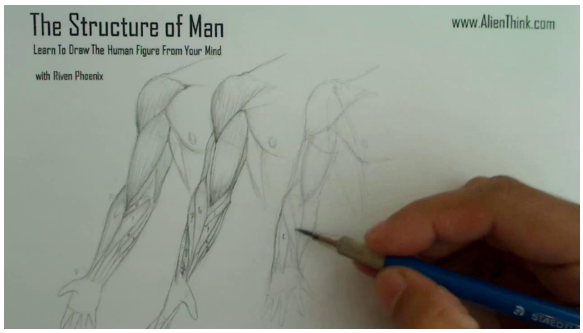
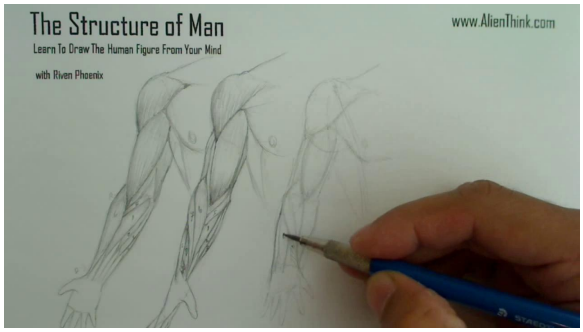
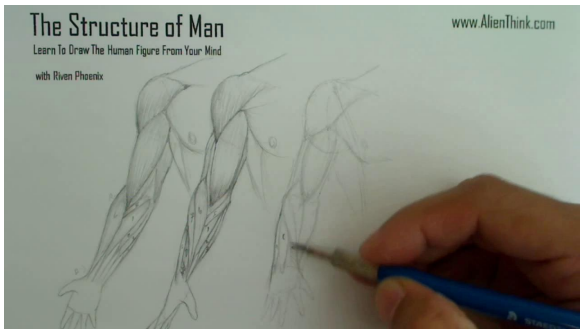
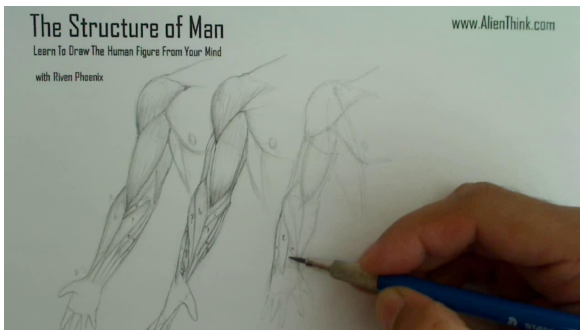
29		Right. So over here is going to be a D over here.
30		Next time you said this is C, it all is placed into three and B, right.
31		And then here, we can just do it this way over here, right.
32		And then this is going to be E and F, six and seven.

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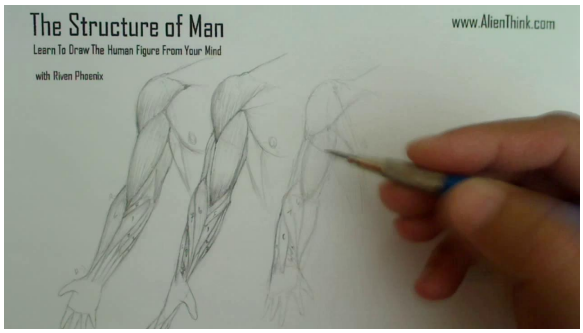
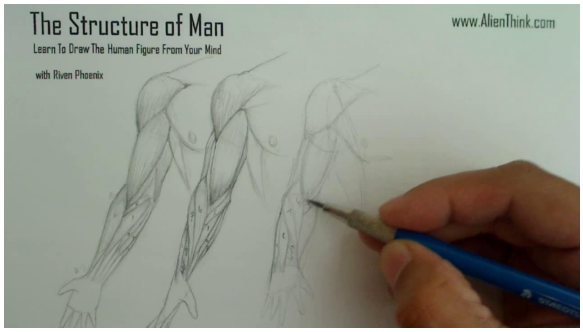
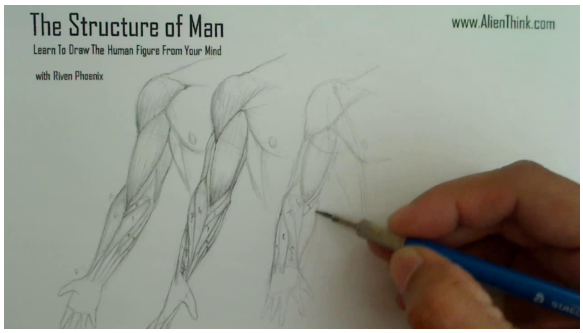
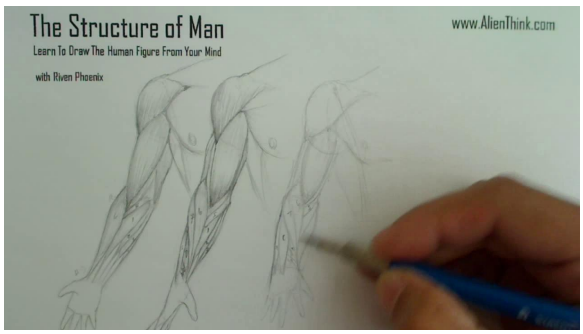
33		And over here, we already know, right, I'm going to get number five, right.
34		First the bicep, then this muscle, then number five.
35		And here it's all connected to the funny bone over here.
36		So I'm going to get one and two.

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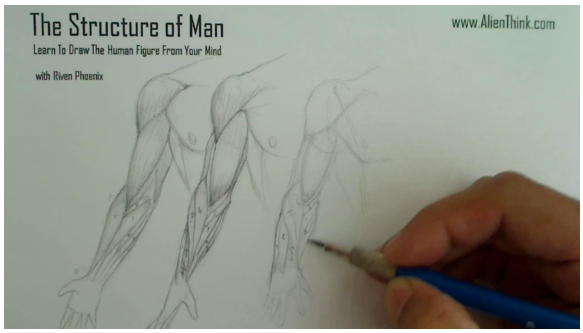
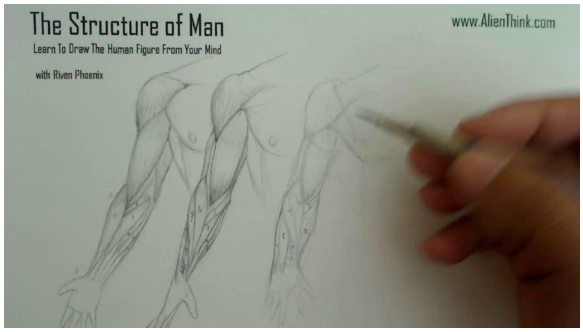
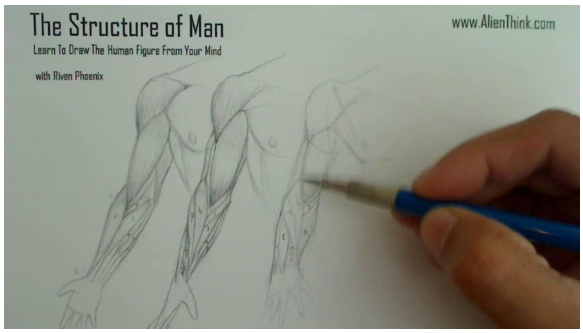
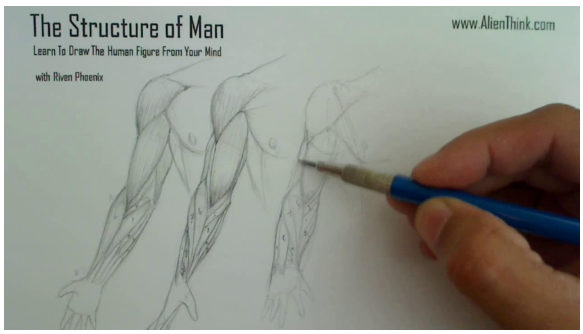
37		And then over here, number three, just like this, okay.
38		And then I'm done. So over here, when I come over here, I can now say that, okay, connection system, right.
39		Just like this, then maybe I'll see the muscle. Maybe I won't.
40		Let's say that we don't see the muscle.

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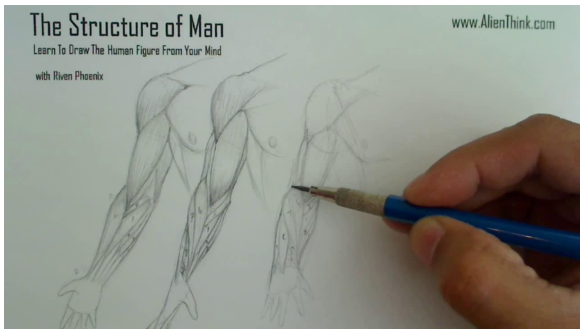
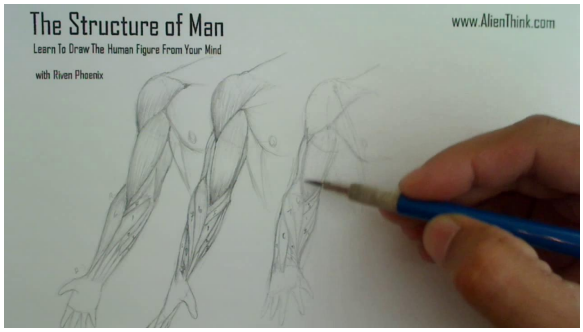
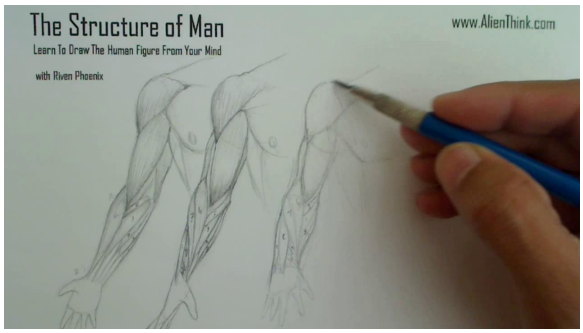
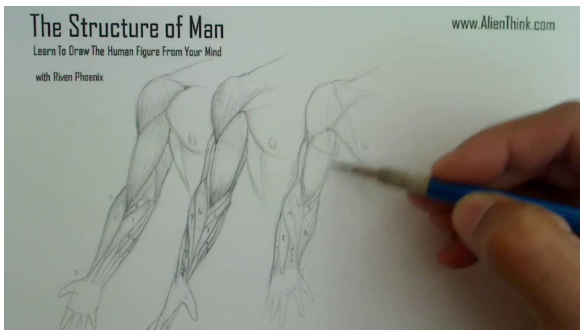
41		Here, when we make this, we'll just say that we're at least going to see the tricep.
42		But over here, when the bicep comes, we'll see a little bit of that guy over there, right.
43		So it's okay to make those decisions because really the figure is just going to be a little more dynamic, right.
44		And over here, I'm just going to do it this way, basically, which is solved this problem, right.

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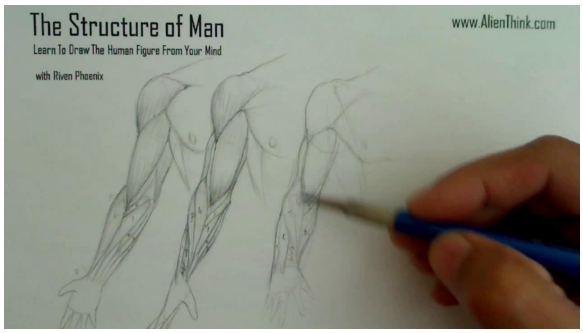
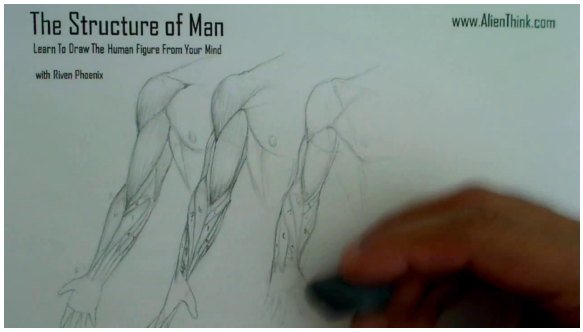
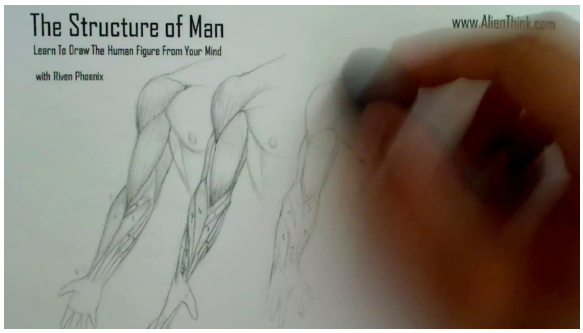
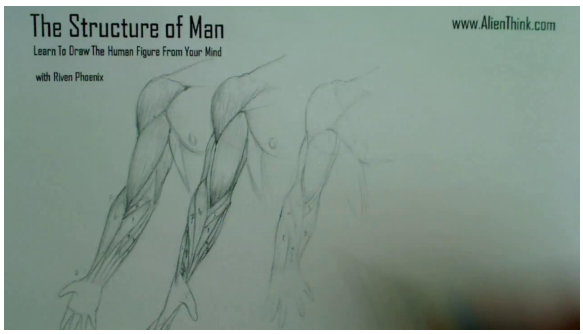
45		And the arm was coming more towards us.
46		Right. So here I'm just going to fix this up over here.
47		Let's get rid of some of these lines here.
48		And just fix up these sharpening.

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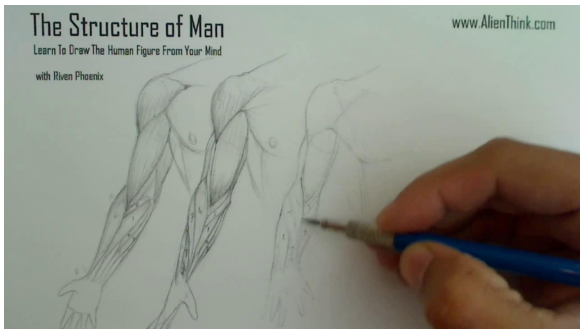
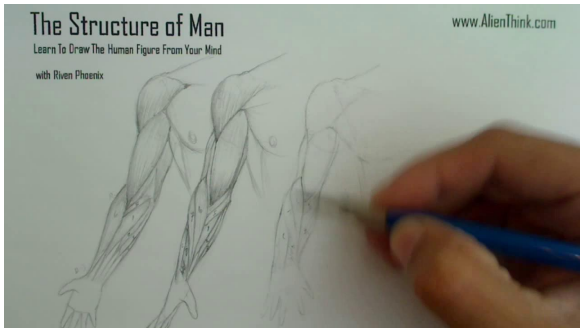
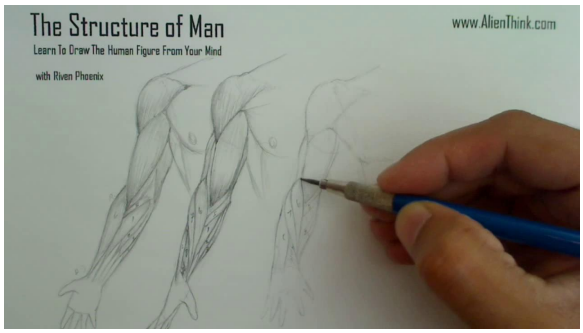
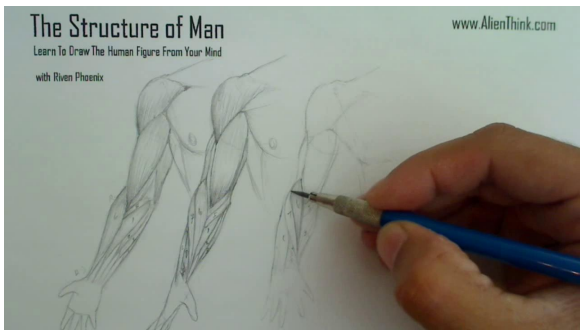
49		Go here. I'm going to get pretty much six.
50		And here I can just bring seven like this over here and six, right.
51		And then just wrap it up over here this way.
52		And then over here, I'm going to get seven.

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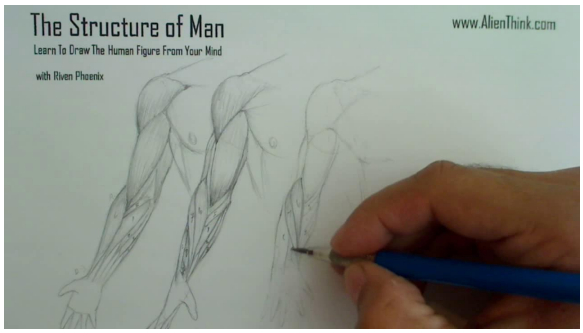
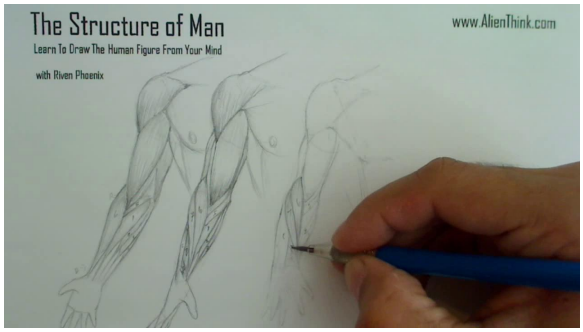
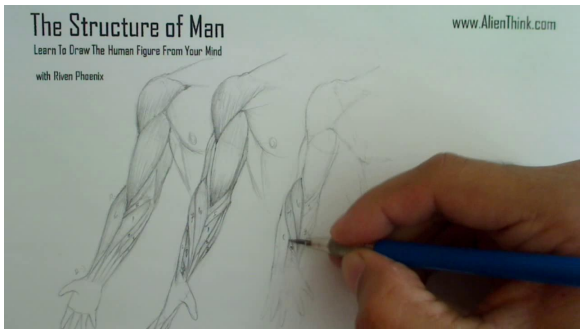
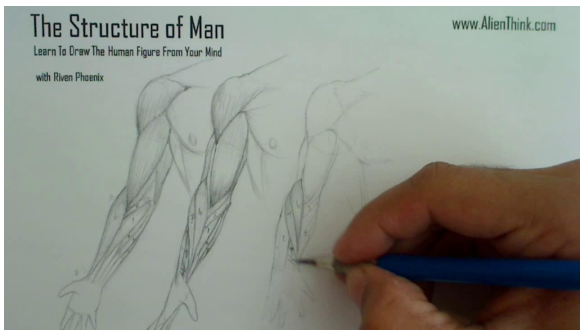
53		And over here, I'm going to get a D.
54		I'm going to make that a little dark over there.
55		Right. So D is just coming up here, right, to the thumb.
56		I'm going to get E and F, right.

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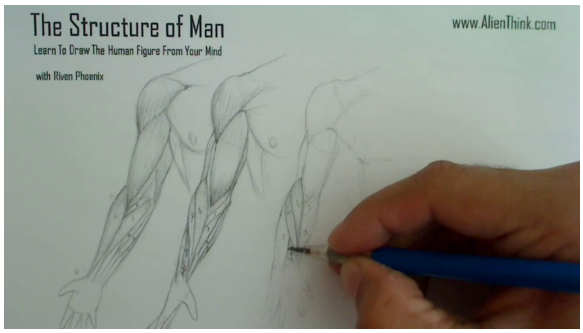
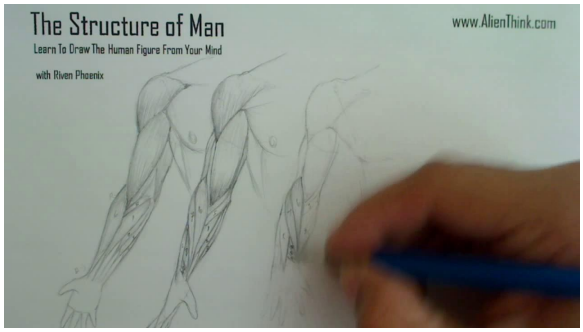
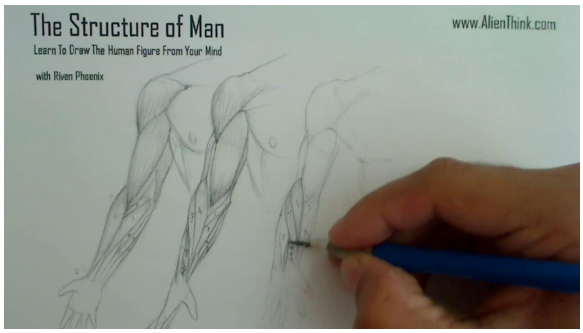
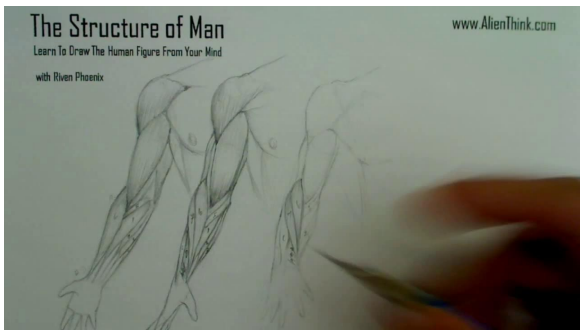
57		Be more fluid. We just have to be fluid in our thinking.
58		Now, remember, these are becoming tendons.
59		So here you can make C a little more thinner if you want it over here, right.
60		So here I can make it a little bit thinner.

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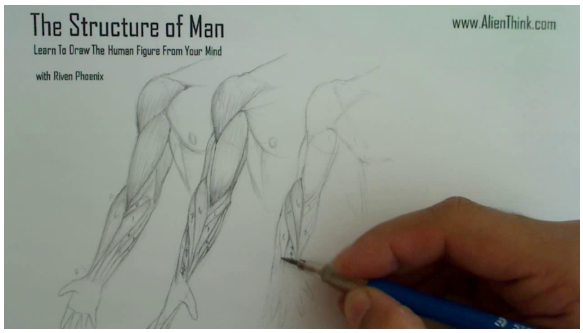
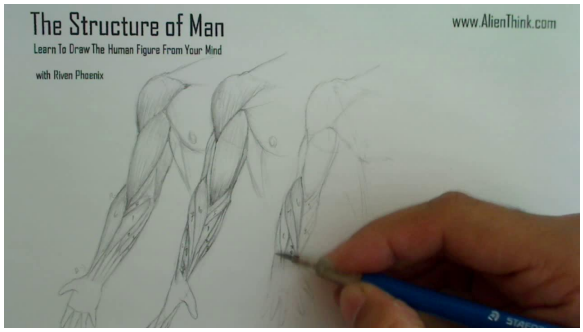
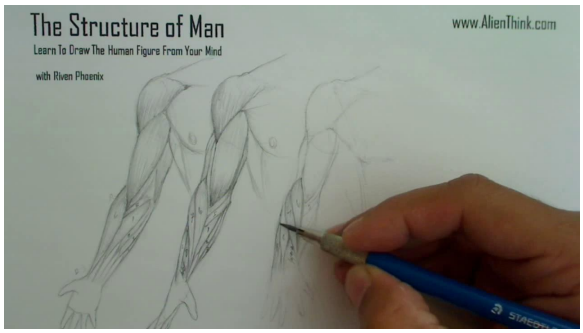
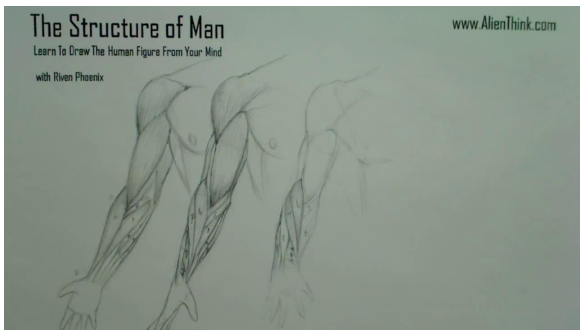
61		I know it's just going to split into three groups over there.
62		And then here I'm going to get B.
63		A look at what happens here.
64		This interesting area over here.

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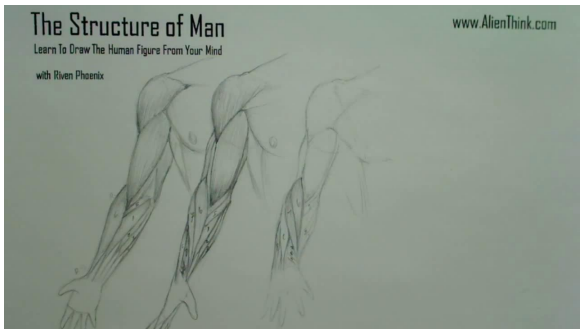
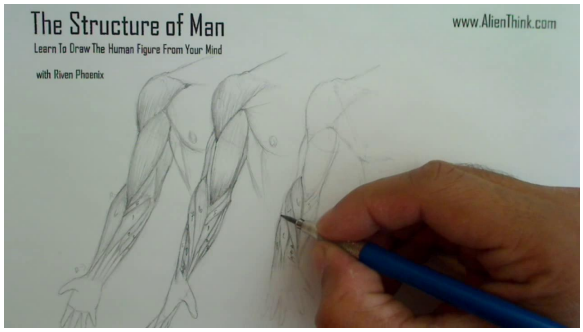
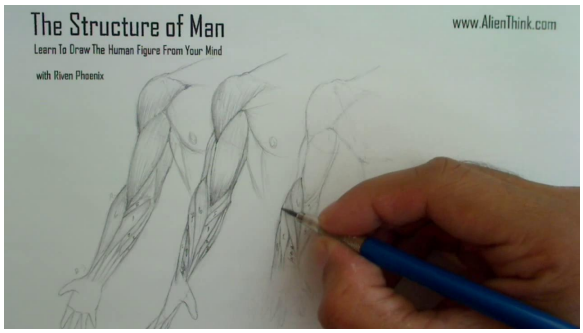
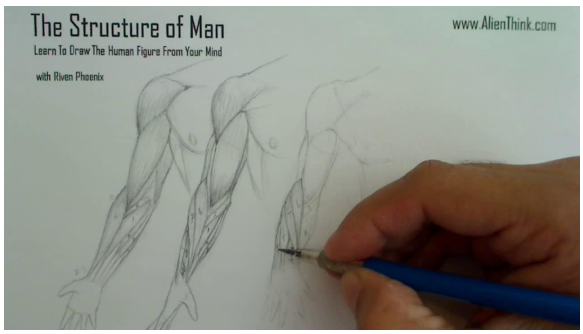
65		See, when B comes, B goes like this.
66		It hits C, then C comes, and then hits this.
67		So you get all these odd lines that will happen in real life also.
68		Okay. And then over here, you can just say that, okay, I want the...

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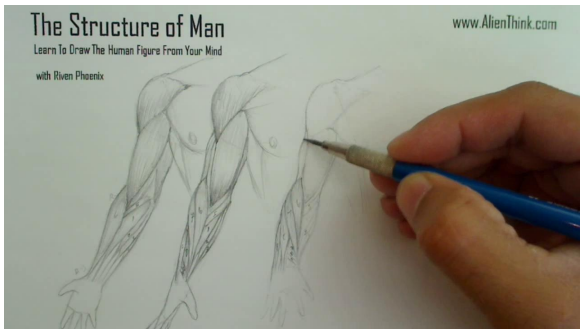
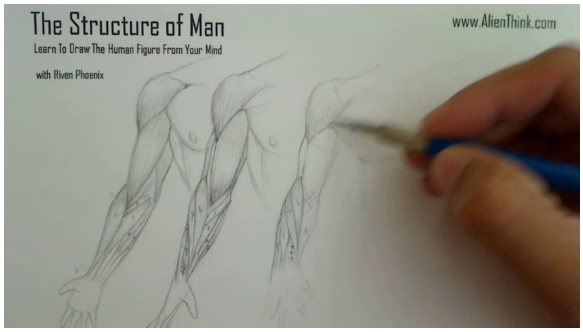
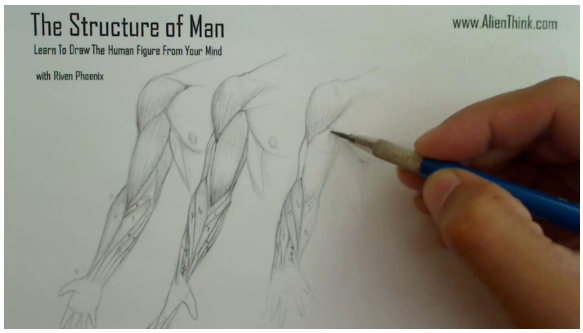
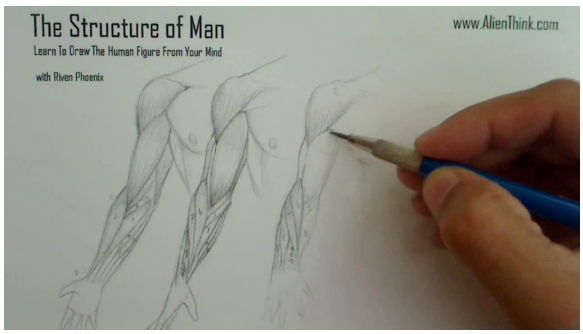
69		The tricep to start to come in this way over here.
70		Right. And this will be just going in this way.
71		Right. And remember, the peg muscles come in a little bit.
72		Then you get the bicep on this side.

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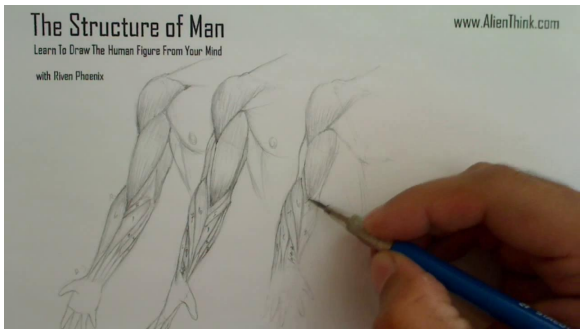
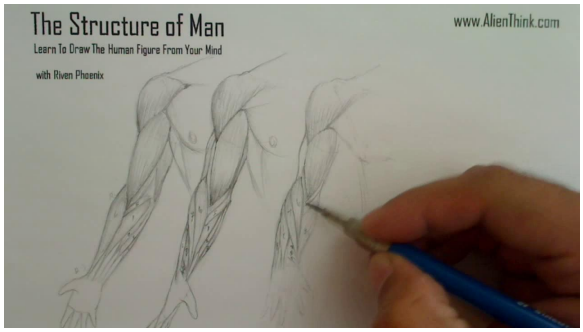
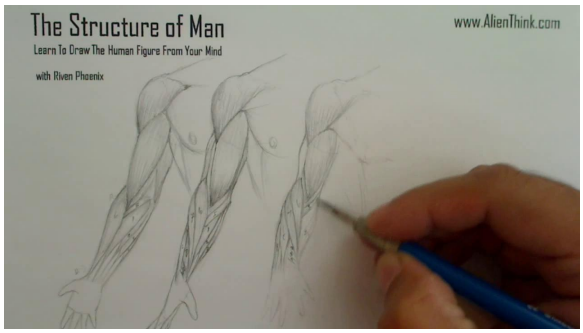
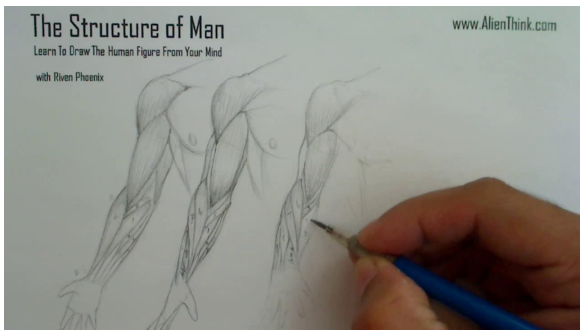
73		Then I'm just going to get this muscle over here.
74		And then I'm going to get number five over here.
75		Right. And then over here, I'm going to get number one.
76		Just going to think about this.

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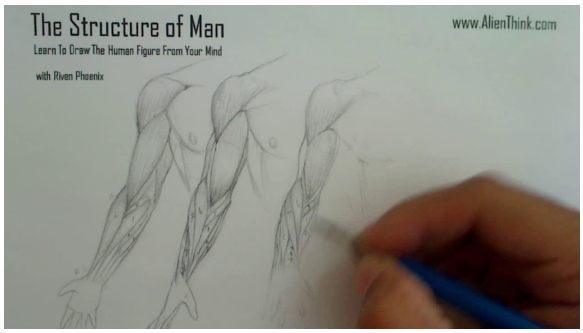
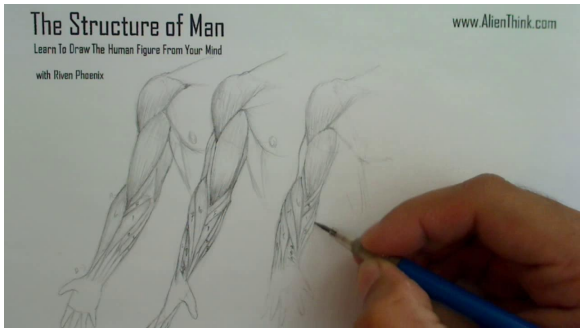
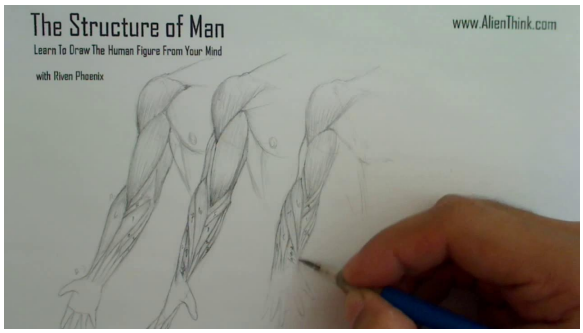
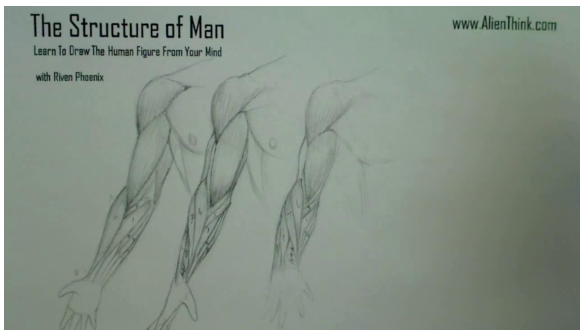
77		And here is going to be number two.
78		And number four.
79		Here I'm just seeing that I'll probably see number four.
80		Right. That decision really is up to you if you want to show it or not.

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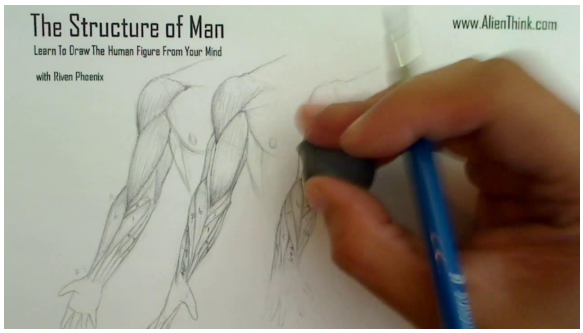
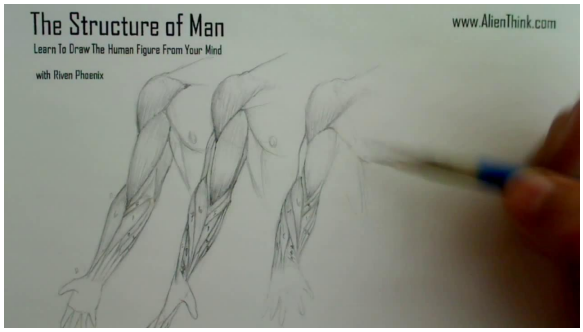
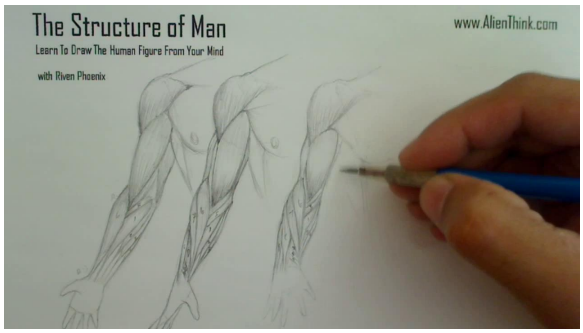
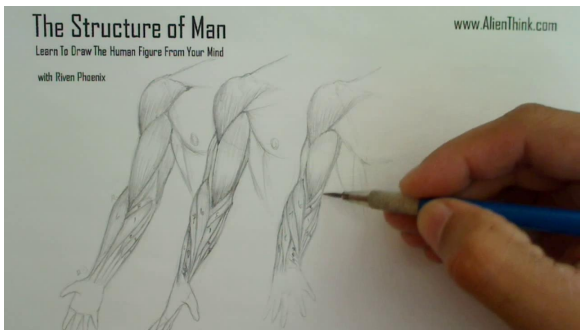
81		Right. Because you got to think and perspective about this stuff.
82		So I'm just going to fix up this a little bit.
83		Right. And here we'll just see that we understand over here.
84		Okay. Okay.

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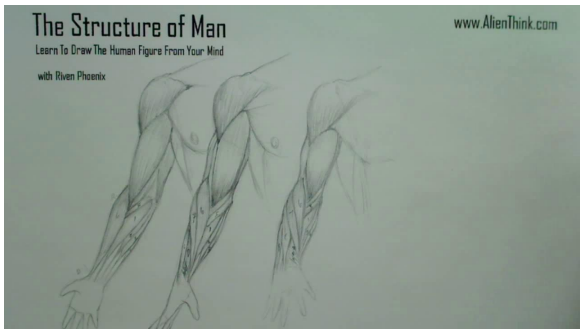
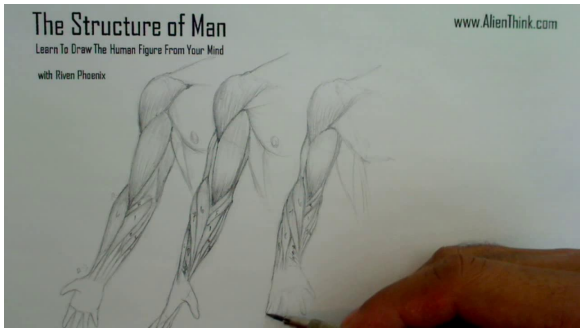
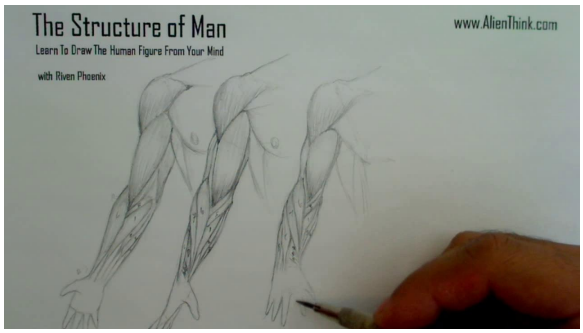
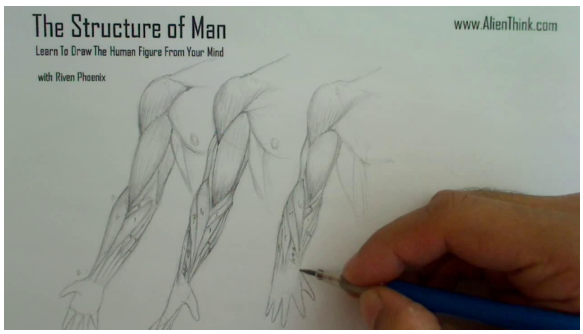
85		So I've got to finish this too.
86		So this is like kind of foreshortened over here.
87		Right. Just doing a very simple version of the hands over here.
88		But still still solves the problem.

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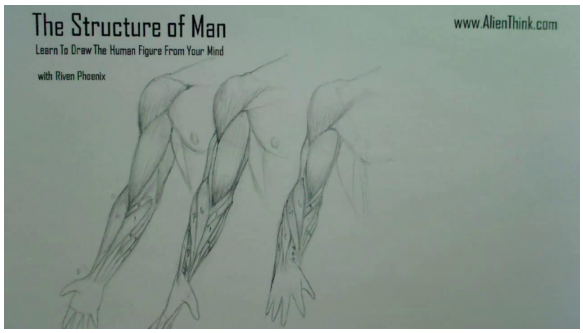
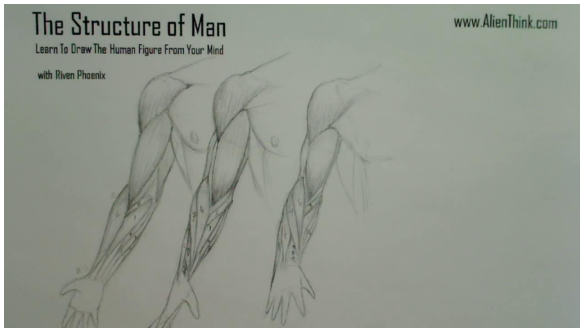
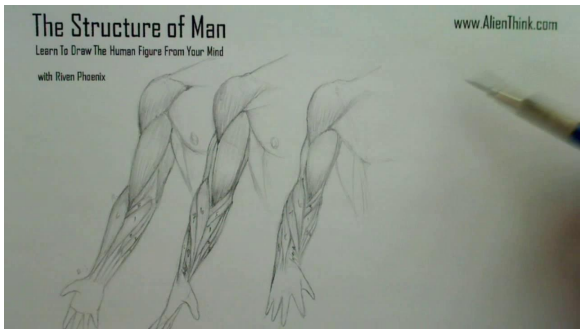
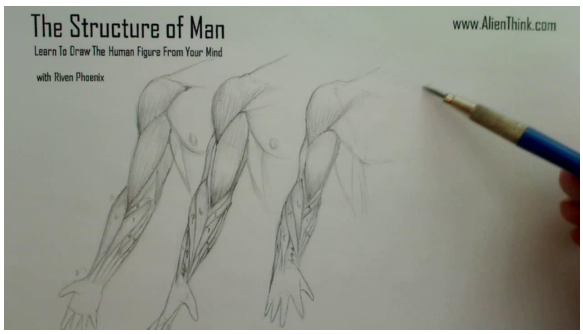
89		Okay. So now what we want to do is do one more arm and that'll be it.
90		And here we just want to see, okay, well, what if I bend the arm on the front?
91		Just like how we bent it when we were looking at it from the side.
92		So here I'm just going to just draw out just a basic ball shape over here and do pretty much the same thing.

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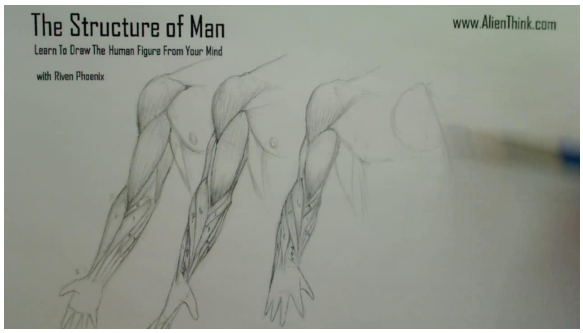
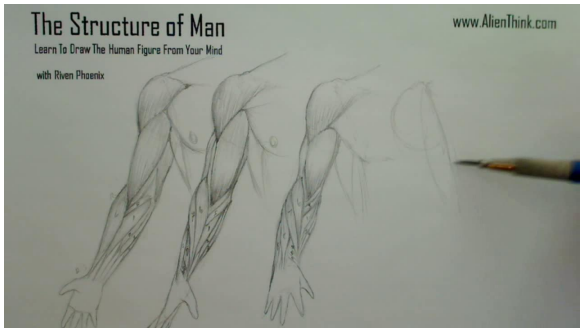
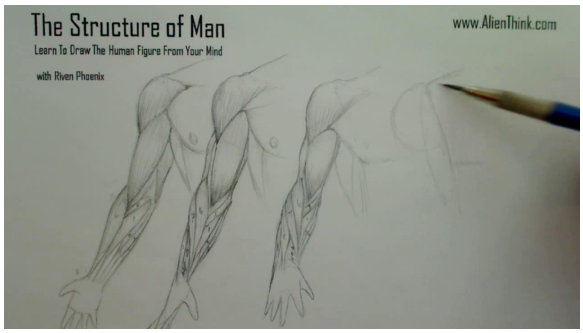
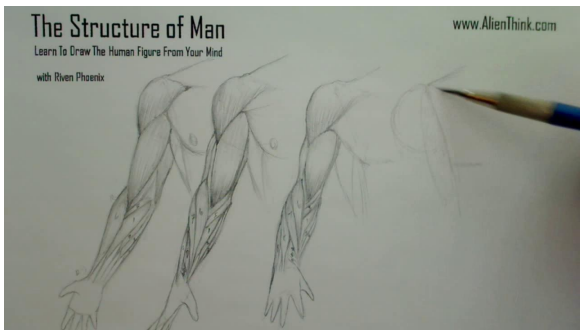
93		I'm going to say, yeah, it's going to go this way. It's going to go this way.
94		And here roughly I'm going to get the line for the chest cavity.
95		Right. And we know this because we understand the ratios between things.
96		That's what we know is going to be right. Right.

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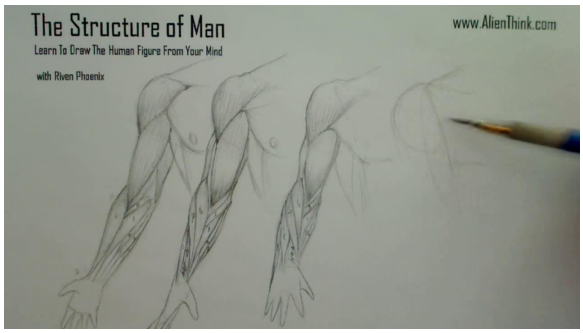
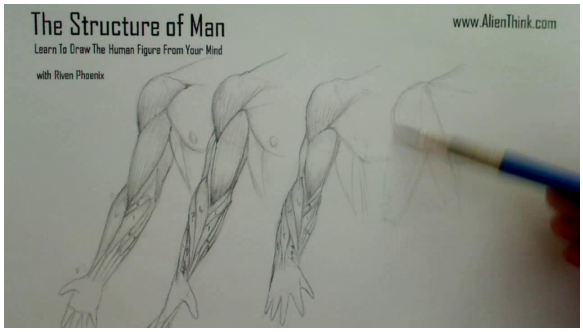
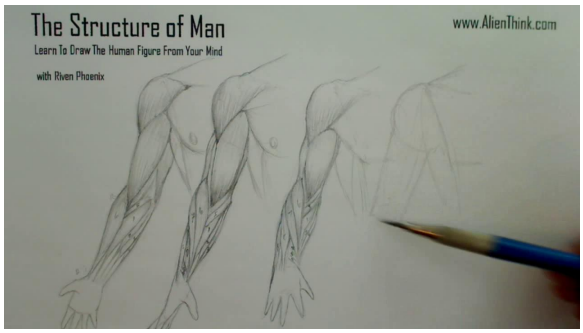
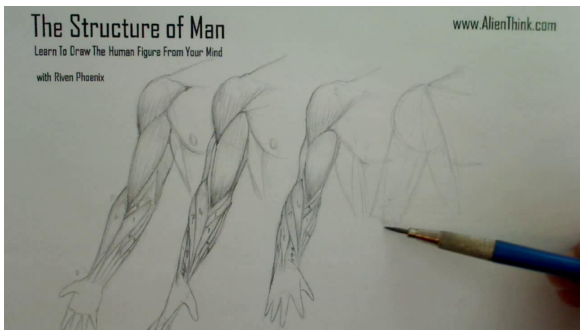
97		Okay. So here I'm just going to say that, okay, about here, I'm going to get,
98		I want to draw the hand like this or something. Right.
99		And then this is going to be less in my elbow now.
100		So because it's, remember, it's connected over here.

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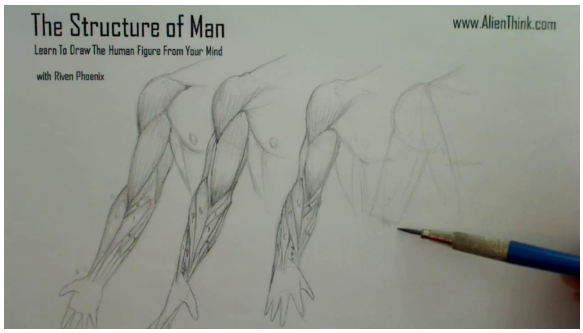
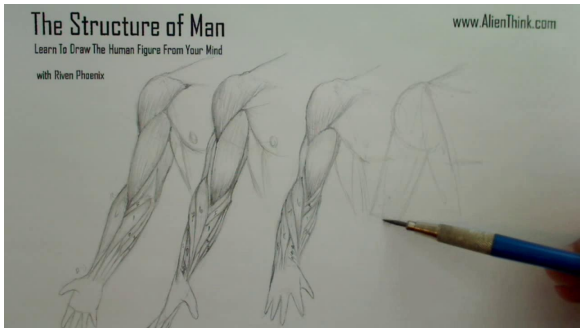
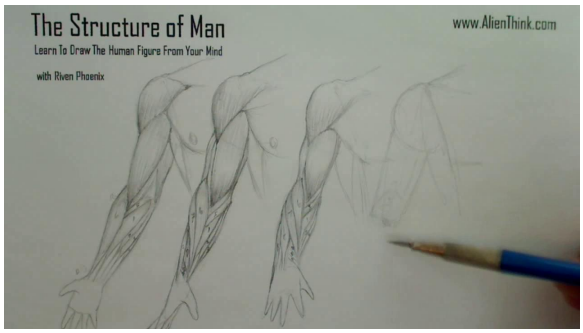
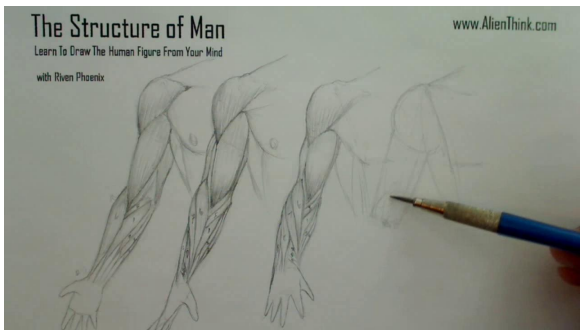
101		If this arm was here, then it's going to move up on the elbow.
102		So if it does that, it's going to come in more like this. Right.
103		It's not going to somehow grow.
104		Okay. So here we'll let's say that.

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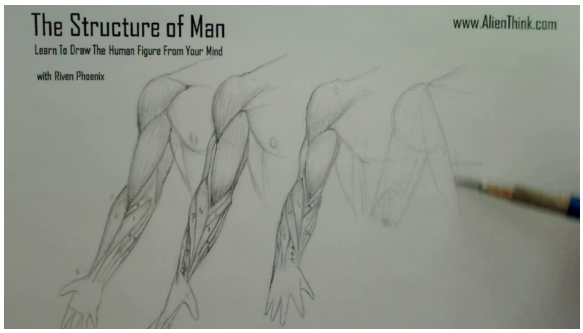
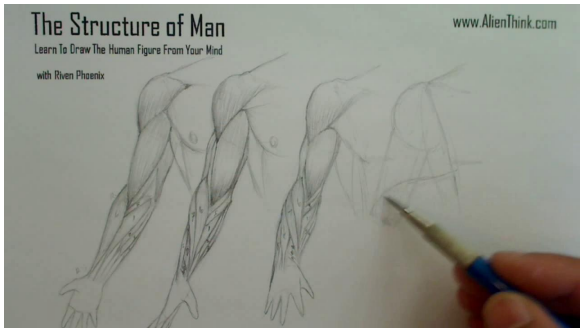
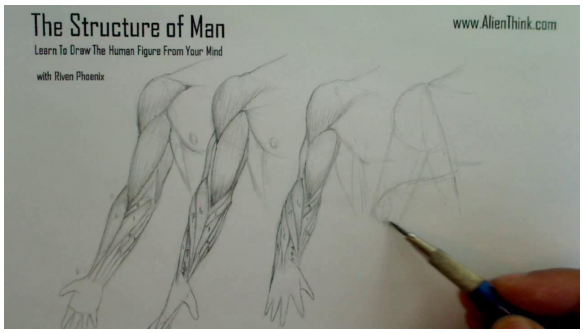
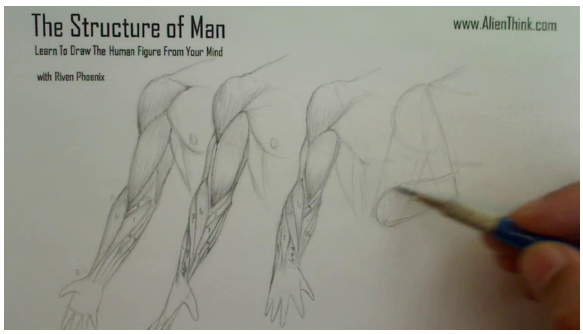
105		Okay. Well, let's do the hand actually coming, coming in this direction over here.
106		Right.
107		And then here we'll do, let's say the, the, the, the hand going something like this.
108		Right. We can separate these concepts.

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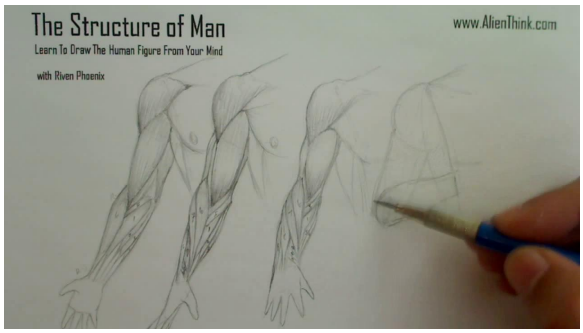
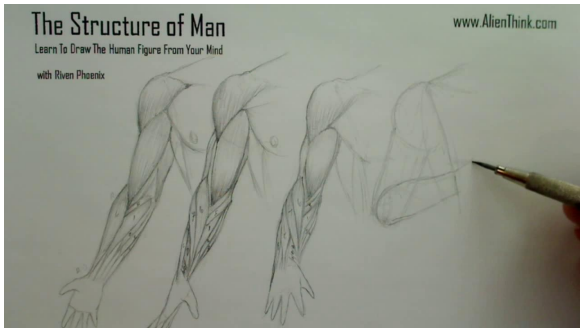
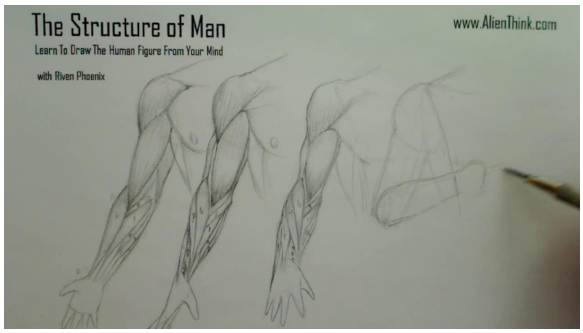
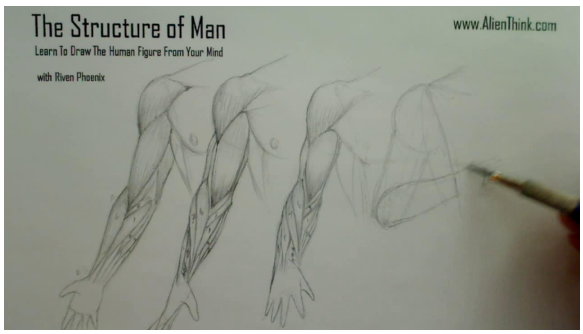
109		This cylinder and this cylinder and we could go this way and say that.
110		Okay. Well, here I'm just going to draw out the hand this way over here.
111		And then here I'm just going to put this like this.
112		And, and then here's just hide the thumb on there.

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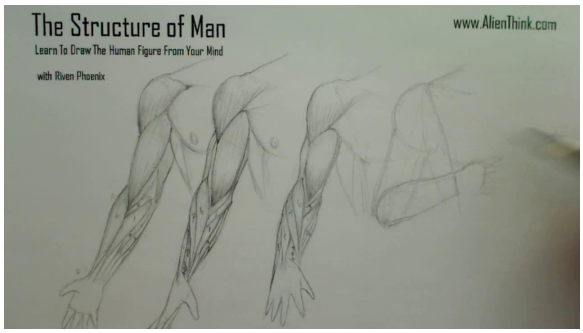
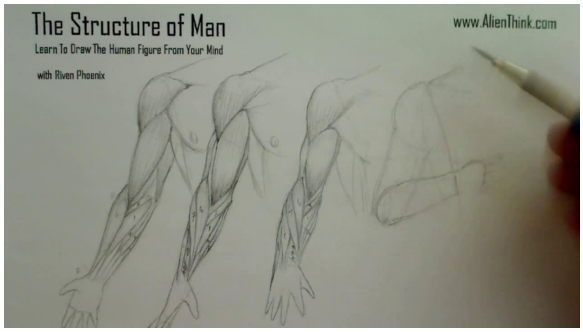
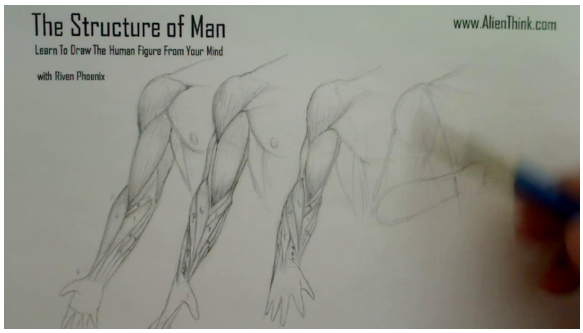
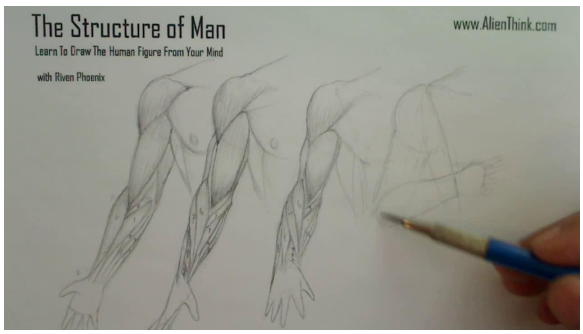
113		We don't have to show everything. Right.
114		So once we get this as an idea, like to, the best way to understand this is that
115		you also got to think about the bone structure. Right.
116		If the humus bone is going to end over here, you know that the all lines to go here.

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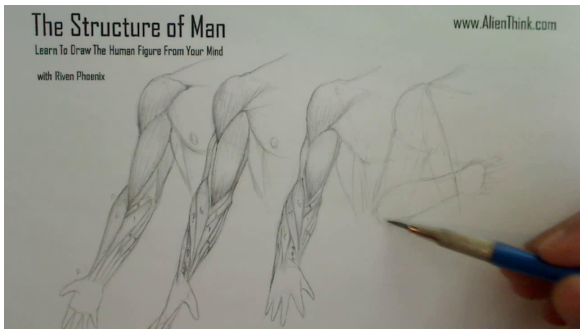
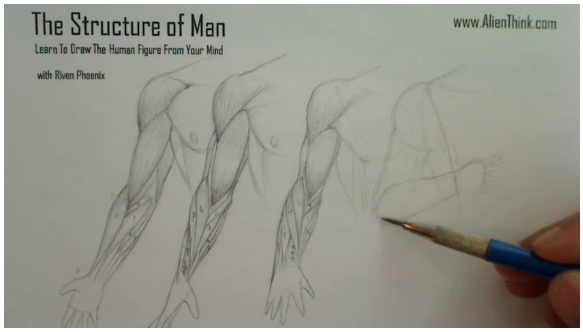
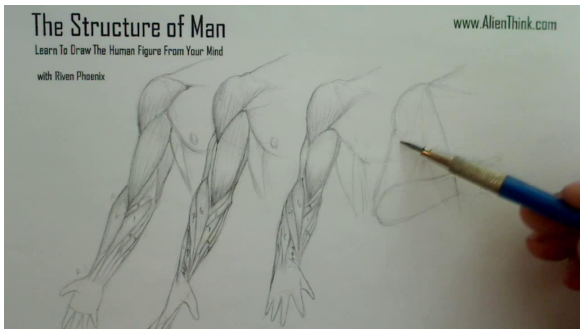
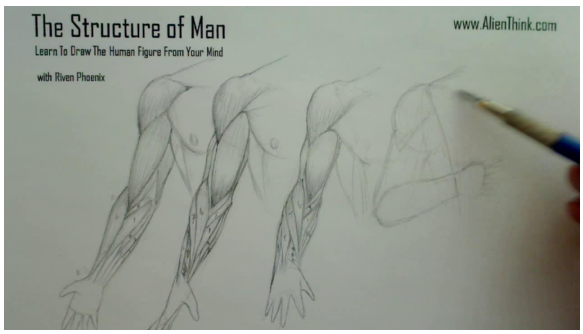
117		So really this basic shape has to turn using that concept also. Right.
118		You, we have to use multiple thinking processes in determining this.
119		So this means that now I'm going to really get like the, the deltoid kind of like almost facing me.
120		Right. So here I know that okay.

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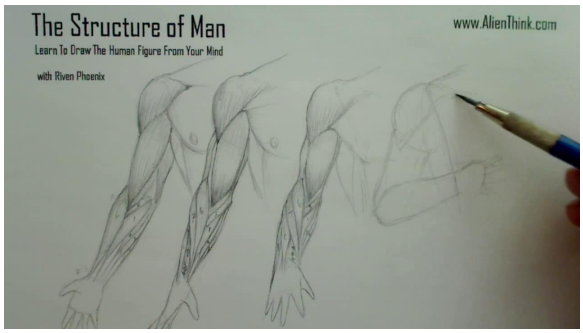
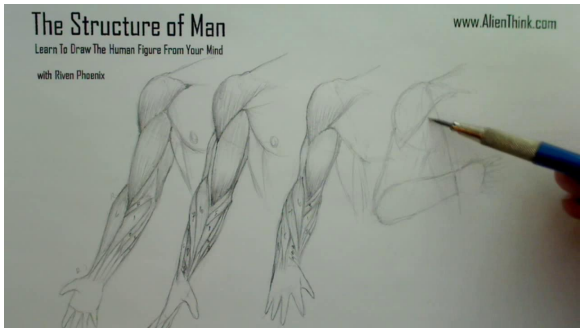
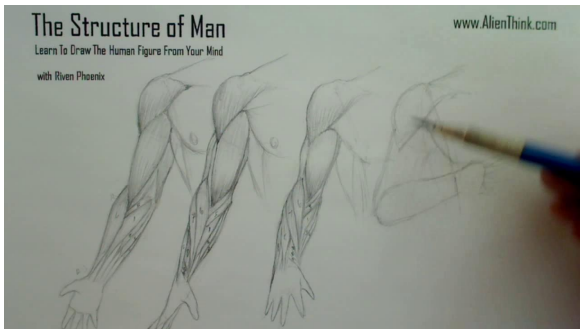
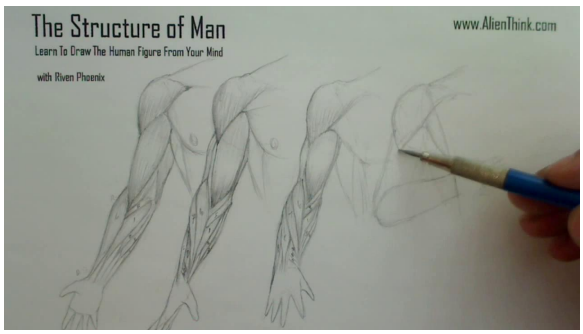
121		Well, it's going to be coming like this.
122		So we know that okay, you're going to get the, the pec muscles like this over here.
123		And then over here, I'm going to get this.
124		So this means what this means that okay.

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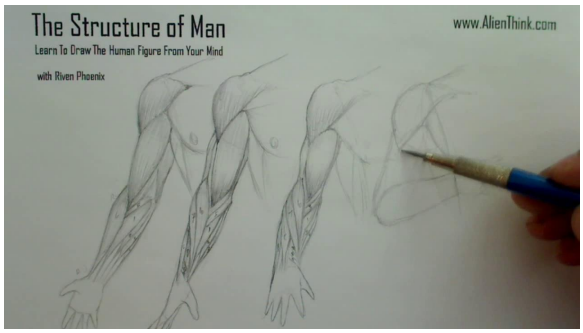
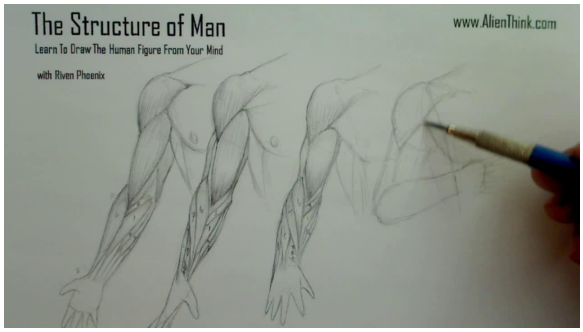
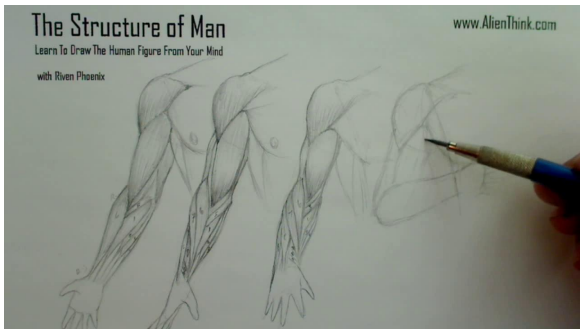
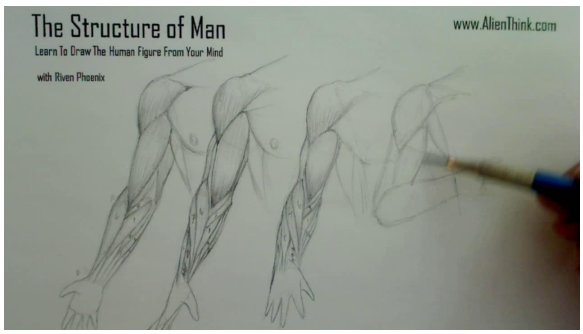
125		Now, now this means that I got to think about the bicep.
126		How is the bicep connecting?
127		And it's basically just going to be like this a little more compressed like this.
128		Right. Well, it's going to be just like this over here. Right.

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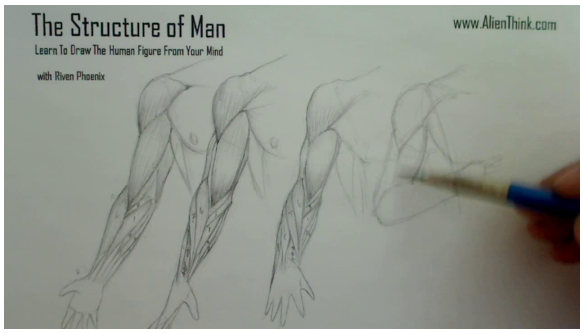
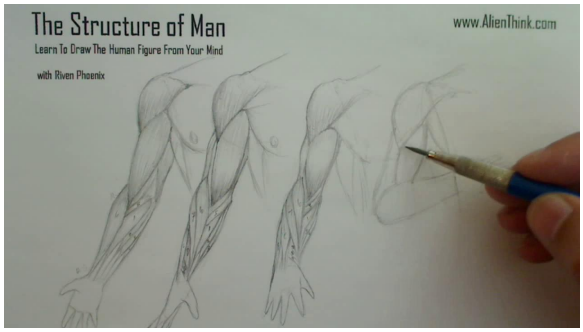
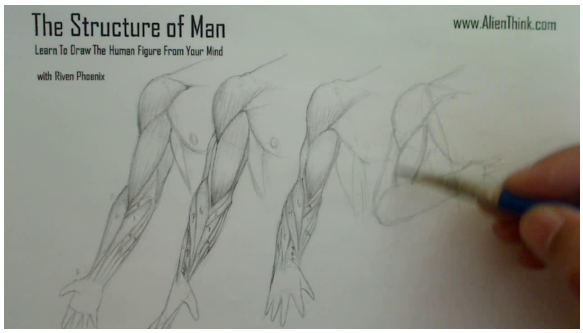
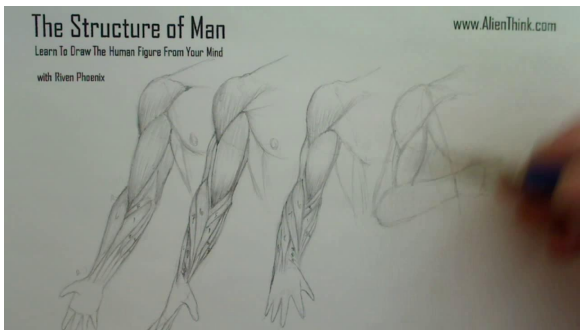
129		So here the bicep and this guy needs to connect to together over here.
130		Let's say that that's that's the case. Right.
131		So then you know that right. I'm just going to now have to think about how everything is going.
132		And basically you have to kind of wing it in the beginning because that's a, that you just have to look for the shapes and

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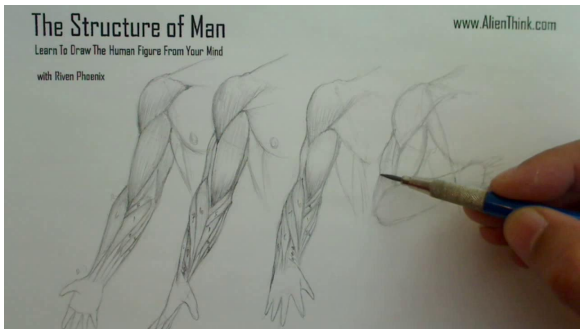
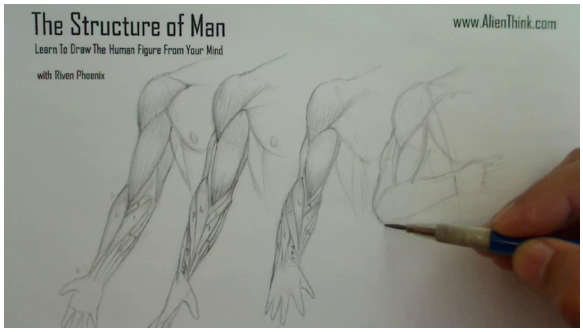
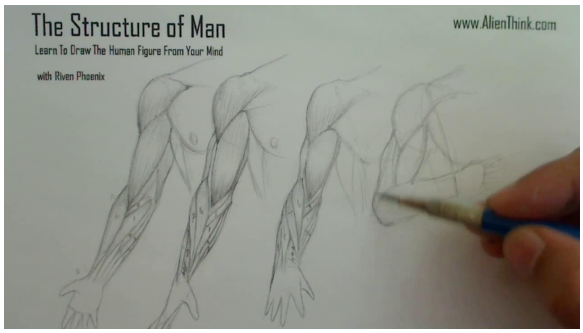
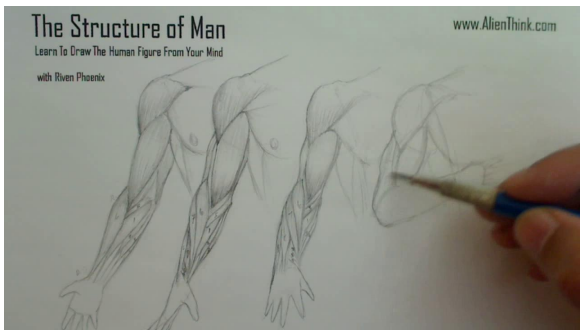
133		and trust your mind to be able to figure this out. Right.
134		So the elbow has to be here because now you have to think about the whole concept of the, the all not.
135		So you know that okay.
136		I understand because really from, if you, if we think about it, right.

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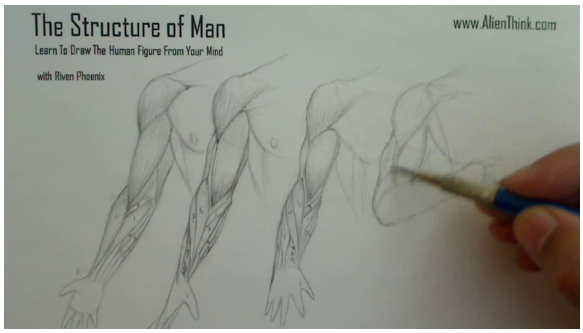
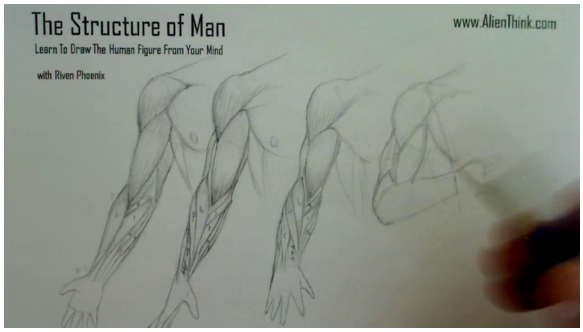
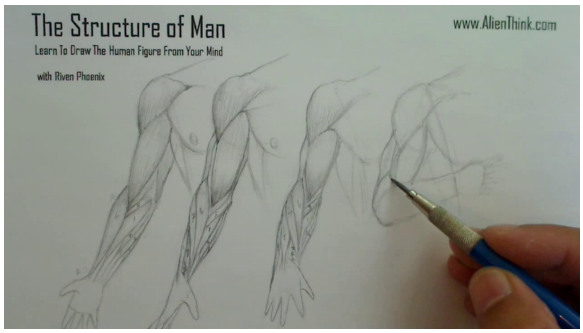
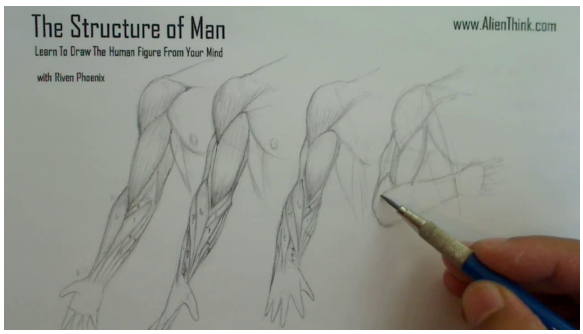
137		From really from this point, I'm going to start to get that idea for the clay again.
138		Right. It's going to start to turn this way.
139		And if it does this, right. If it's turning, I got to think about the clay break.
140		It's going to break again into a clay and it's just going to come like this over here and come back down.

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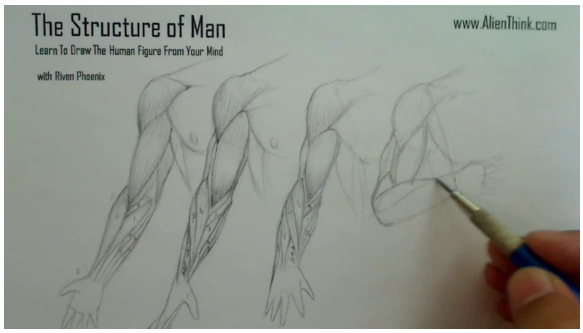
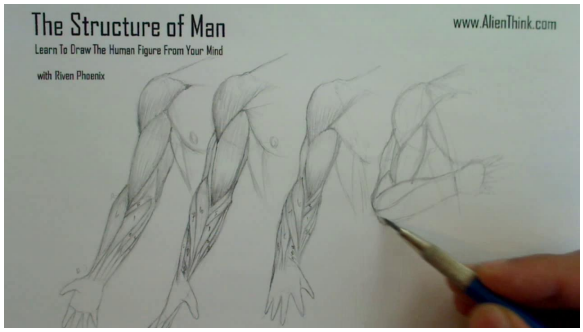
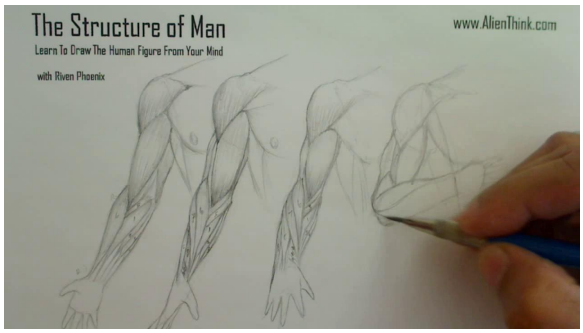
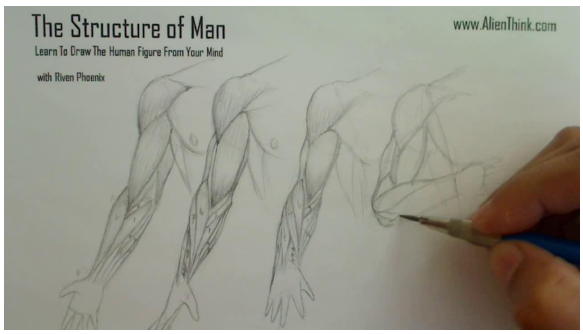
141		Right. It has to be thought of as a whole clay system that it's going this way because you know that over here,
142		you're just going to start to get the muscles anyways, right.
143		You're going to get the muscle over here.
144		This is going to be muscle A.

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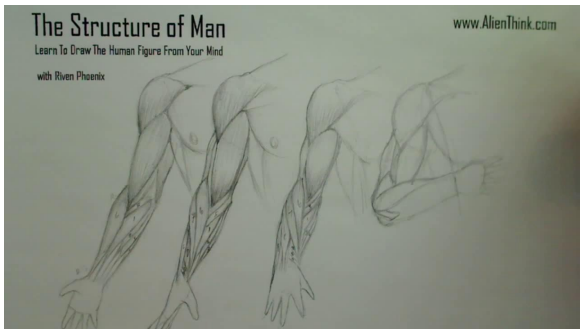
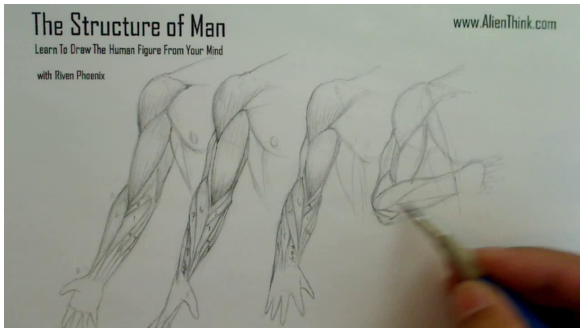
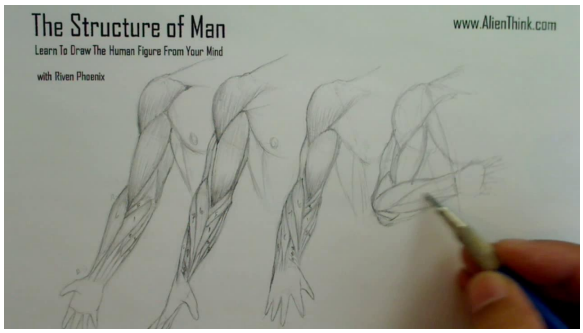
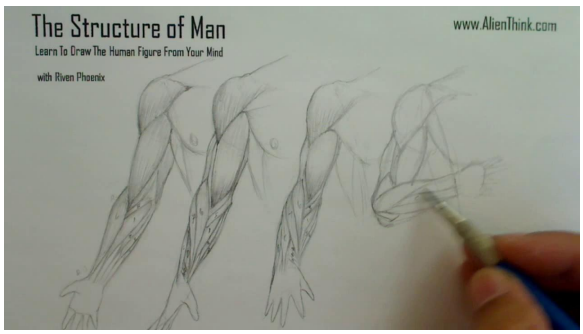
145		And then you know that from here is going to be a muscle B.
146		And then over here, we know he's splitting to three.
147		And this is going to be muscle C. Right.
148		And then over here, we know that right.

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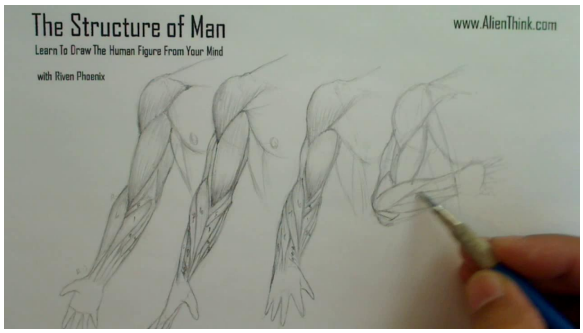
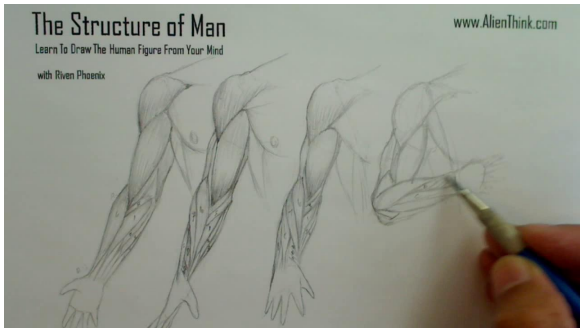
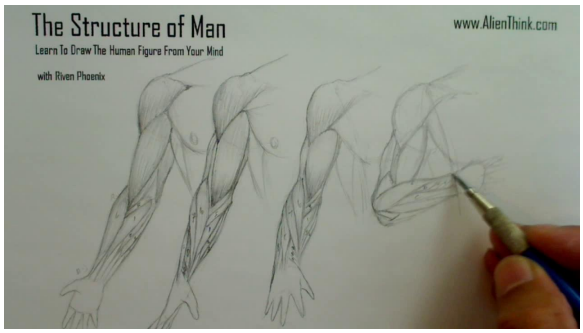
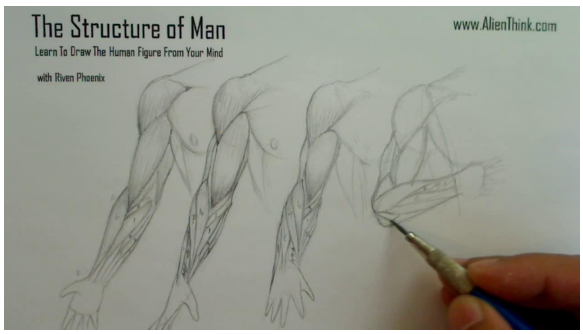
149		This is muscle C and then we get these two guys all of a sudden and this is D.
150		Right. It all makes sense as to how this is working.
151		Right. Regardless of what situation we're going to be faced, we can always figure out these concepts.
152		Right. And then over here.

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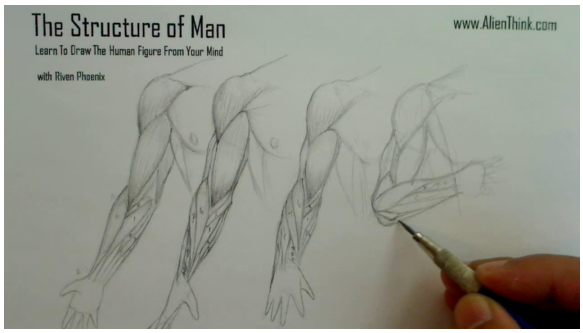
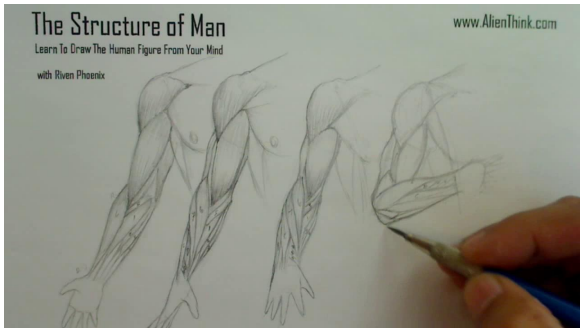
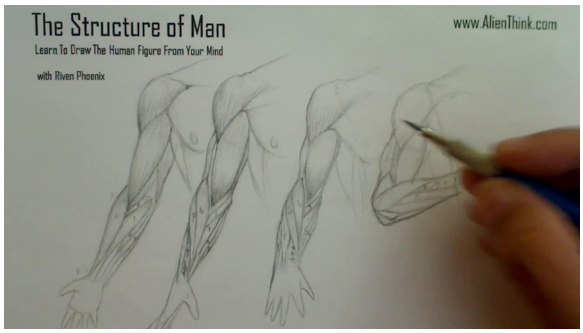
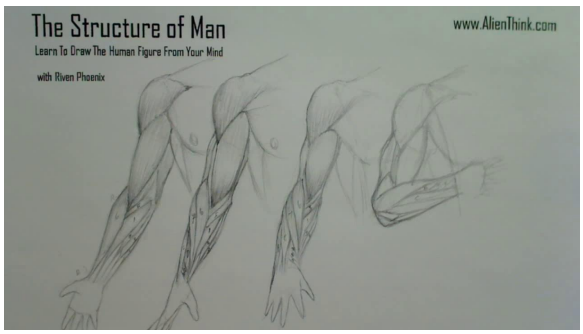
153		Now when you get this, you'll get a little bit of four little bits to give this.
154		Remember this elbow is coming from the design from the ulna.
155		Okay. So over here, I'm just going to actually put this up just a little bit and we get a better arm.
156		Right. So once you get all the muscles down,

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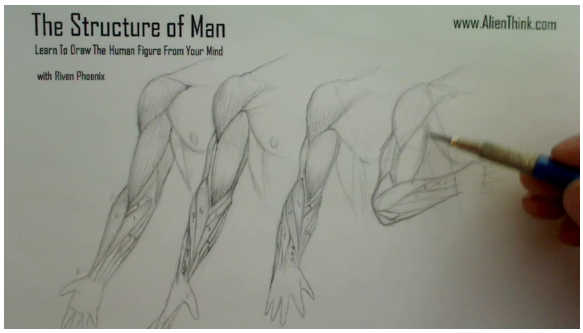
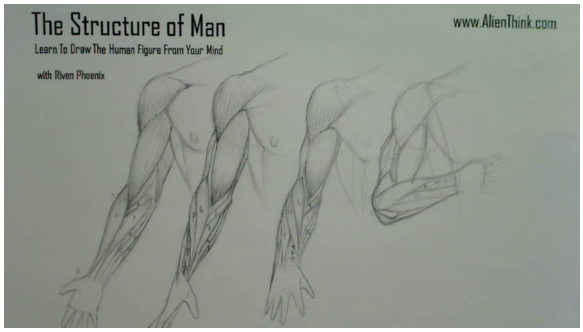
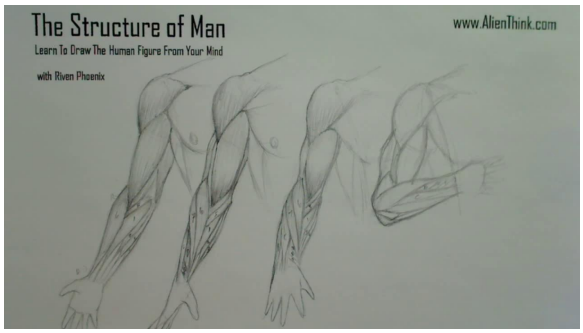
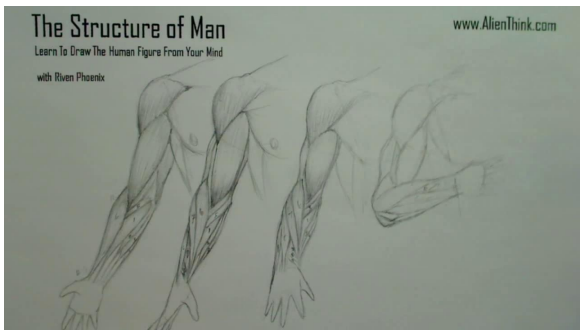
157		all you really have to think about is now really the whole system of how this is working.
158		So here we can say we conquer the forearm. Right.
159		Because we really have solved the problem of how to put these ideas together.
160		Right. And you can come up with different, all different formations.

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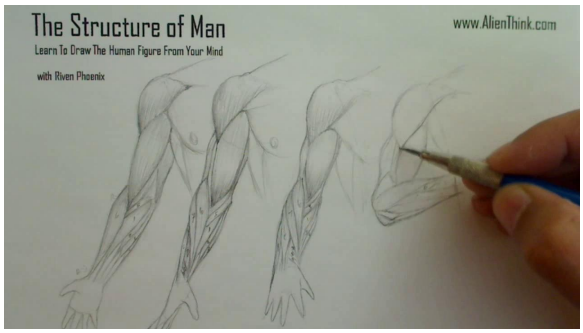
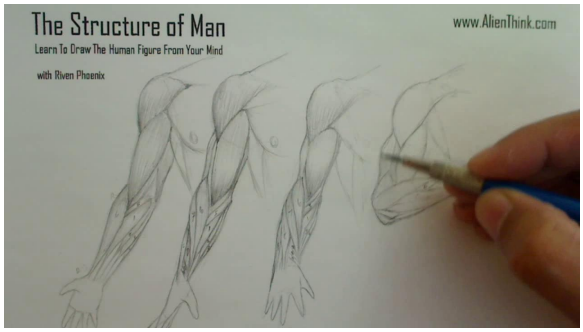
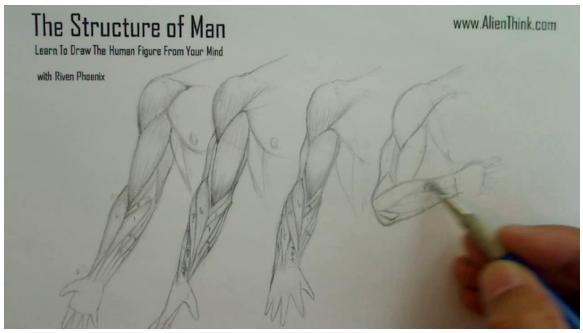
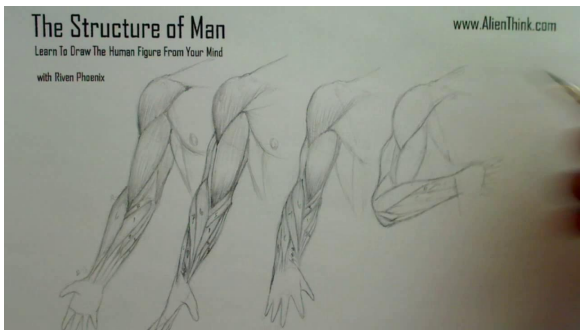
161		And you'll, you'll find that you will always get it right. Right.
162		Because we use the memory management system and train the mind to begin to understand
163		how the whole bone system is working. Right.
164		So here I'm just going to, right. Well, so we know that this obviously is just going to split over here.

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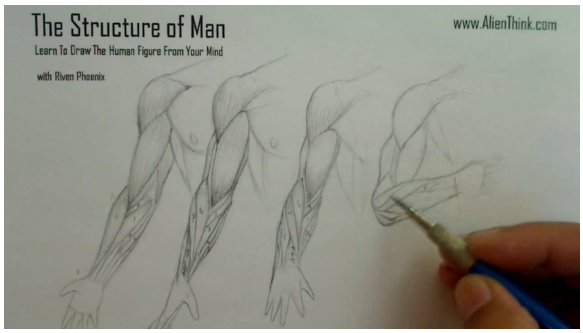
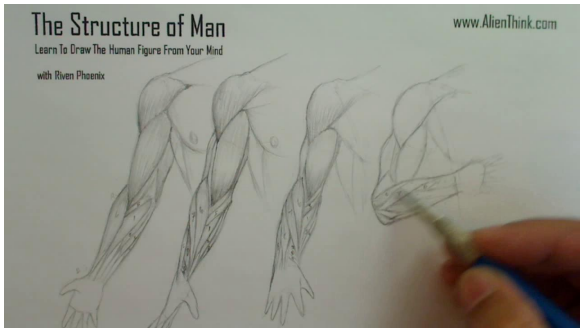
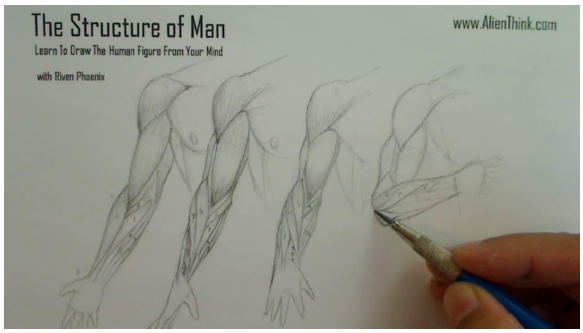
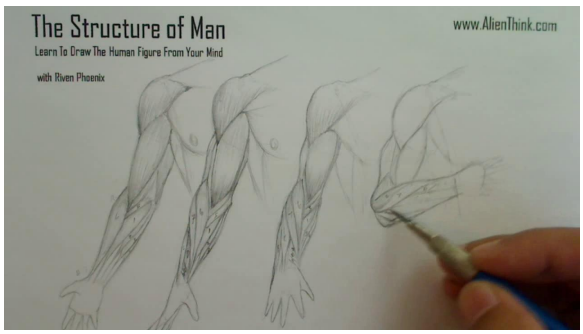
165		So it's going to be six and seven. I'm just going to make it like this over here.
166		So you know that look, we're seven and six.
167		This is why you get this thing here because of them.
168		Right. And this is just going to go over here.

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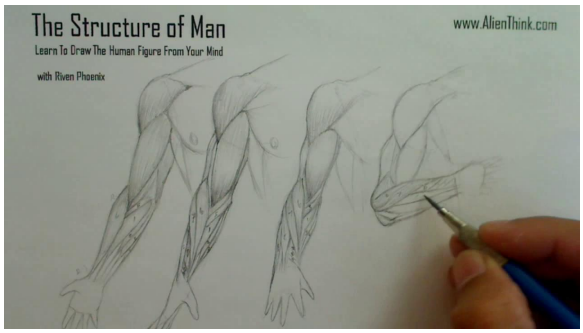
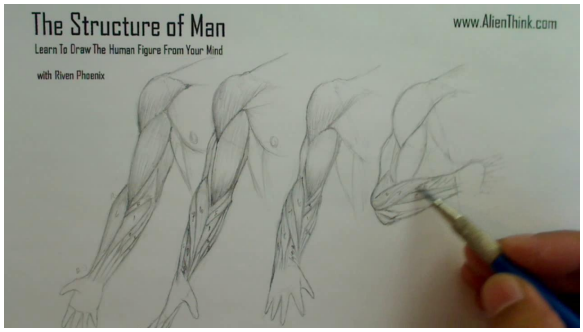
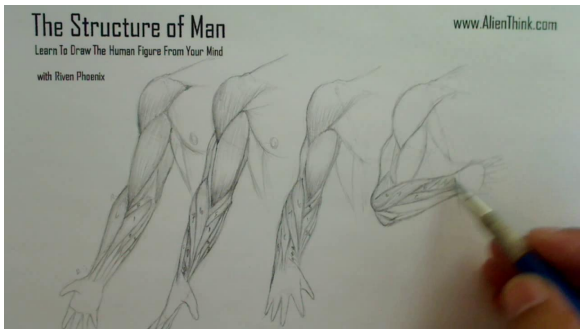
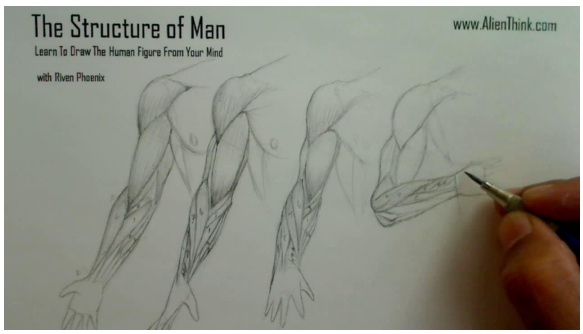
169		It's going to be C over here.
170		This is going to be in D in here.
171		And E and F. Right. E and F.
172		And here we can just simply put in the fingers over here.

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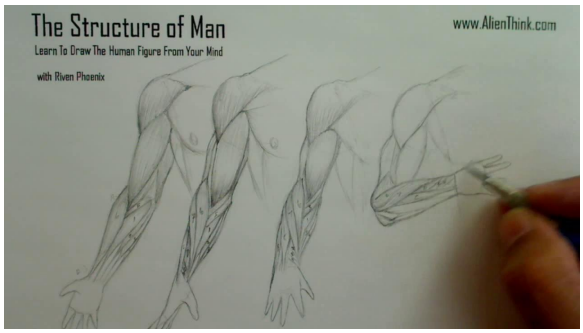
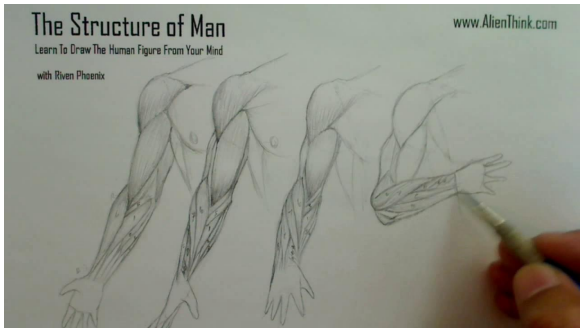
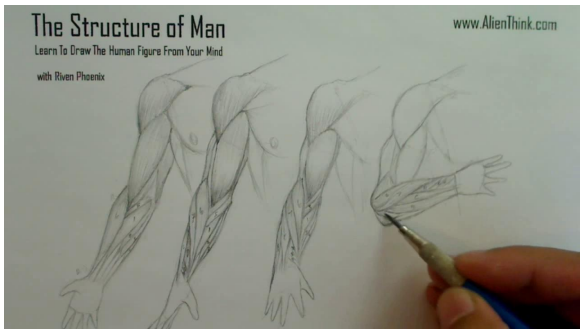
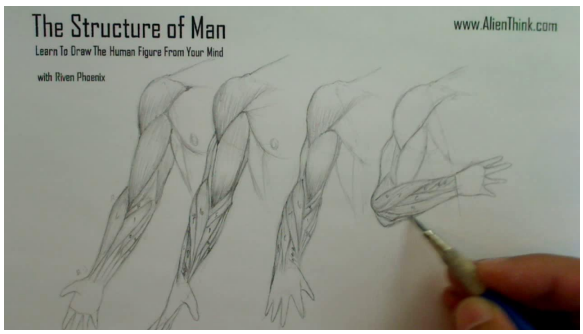
173		It's like this. Okay. And over here, we're going to get B. Right.
174		So when I get this line for B, right. This is A over here.
175		So this is A. This is where the L line is going to come meaning that you're going to get that bone structure that we talked about.
176		Right. Under there.

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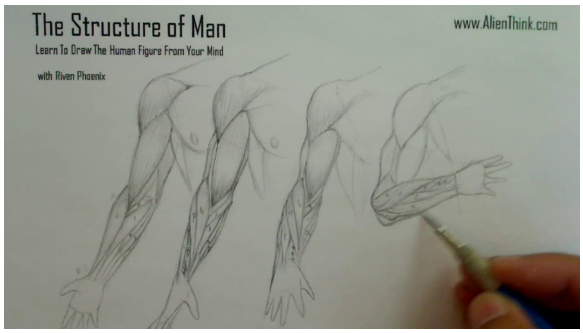
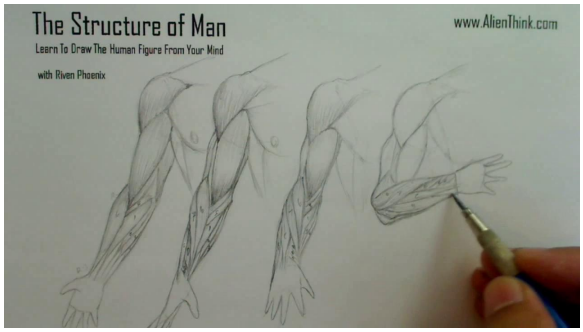
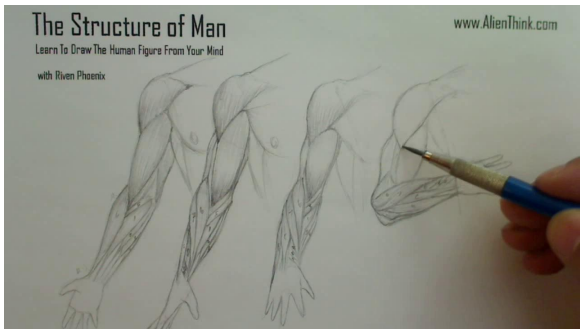
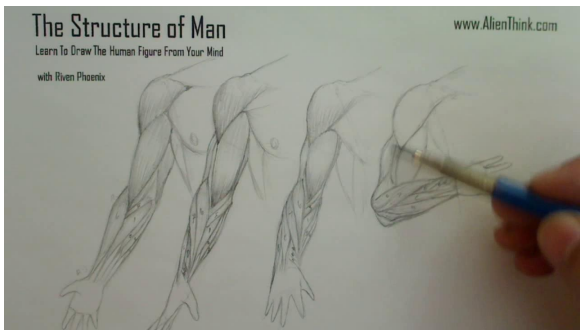
177		That's where it will start to appear.
178		And B is just going to come like this.
179		Okay. So here we've now just wrapped up the whole concept of the forearm and really didn't take us that long to understand not only the entire human scale of the structure,
180		but also the design of those called the muscles, the neck, the chest, you know, all the muscles of the chest.

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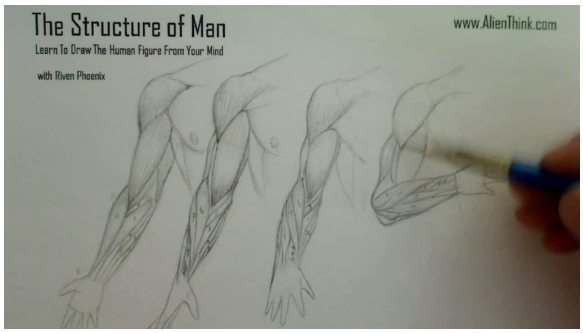
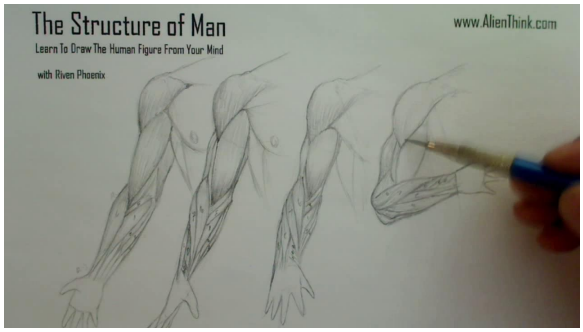
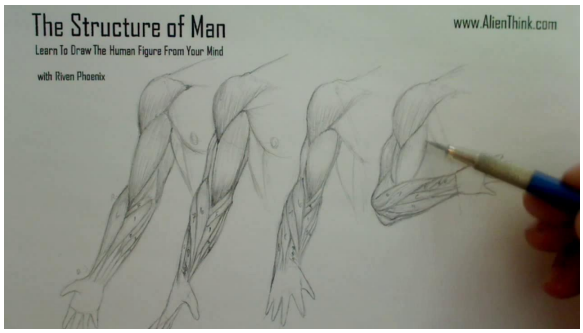
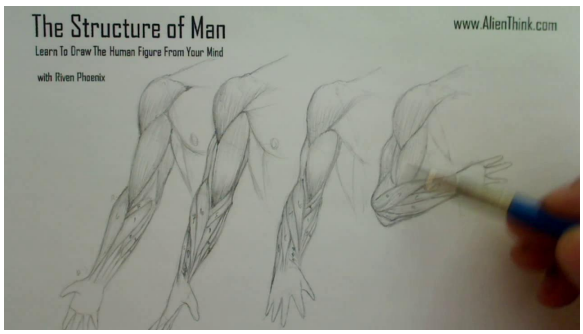
181		And now the forearm.
182		And we also understand the whole connection system for the deltoid from the front and the back. Right.
183		Then over here.
184		I'm just going to simply close this up.

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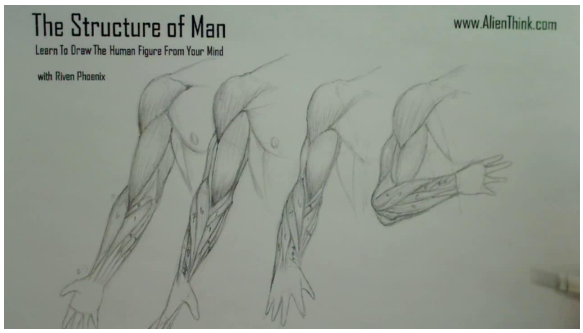
185		Okay. So I'll see you in the next class. Thanks.

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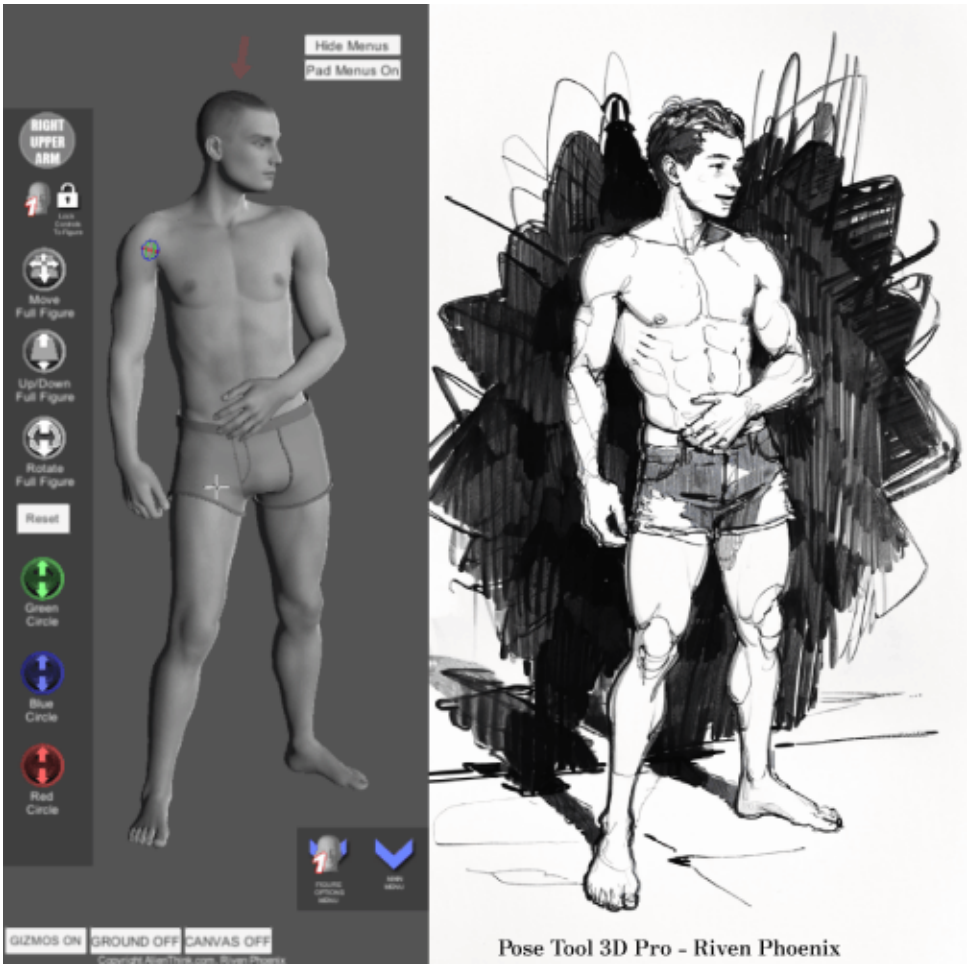

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